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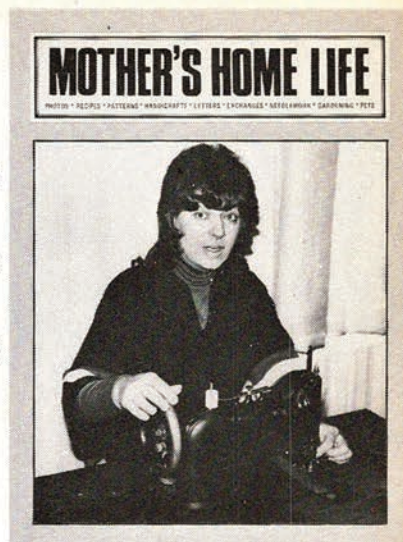
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OLDE TIME NEEDLEWORK PATTERNS AND DESIGNS

EDITOR

Barbara Hall Pedersen

DIRECTOR OF PHOTOGRAPHY
BRUCE RAINAUD

ASSOCIATE EDITOR

Edward Kutlowski

CLASSIFIED ADVERTISING
MARIE JANVRIN

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From Your Editor

One of the reasons many of us find needlework so relaxing is that it lends itself to quiet contemplation. It is a very good thing to be alone, occasionally, with one's own thoughts. We need a few moments now and then to talk things over with ourselves, to develop a clear mental picture of our philosophical position. Introspection often finds expression in verse, as we attempt to tidy up our minds by giving our thoughts some sort of formal arrangement. Verse of this nature is hardly poetry, but the writing of it is awfully good for the versifier, and who knows when a bit of its captured wisdom may touch the one who reads it, and "speak to her condition"? Perhaps the following lines, found in a very old needlework magazine, will say something of value to you.

One Thing at a Time

BY LILLIAN GRAY

*Duties filled all of my life;
Yonder and here and there
They waited, till I had no time to rest,
Scarce time for a hurried prayer.
And I was tired, so tired,
Fretted and ill at ease,
Longing for more of the graces of life,
And more of the things that please.*

*"Do one thing at a time, dear,"
Said a sweet old friend one day;
"Don't think of the others, but work with cheer,
And sing; 'tis the better way.
Oh yes, I've tried them both, dear;
Once I was hurried, too;
I was worn with a thousand little things,
And grew fretted, just like you.*

*"And tired and discontented,
Longing for leisure and peace,
And the time that seemed so far away.
When some of my cares should cease.
But I prayed for a quiet heart;
And I did one task at a time,
And sought for the brightness in every day,
And no borrowed trouble was mine."*

*I pondered the kindly words,
And their wisdom I made my own.
And found in the midst of my many cares
Such calm as I had not known.
And I grew young again,
And laughed and sang as of yore,
I had just as many duties to do,
But their power to vex was o'er.*

*Now the sunshine brightens my rooms,
My days are with blessings filled.
The hearts-ease blossoms about my door,
And the worries all are stilled.
So to gladden some other life,
And banish its fret and fear,
I am passing my old friend's message on—
A message of wholesome cheer.*

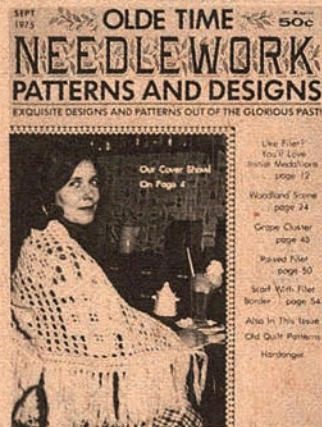
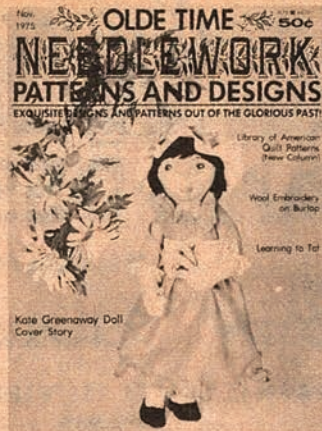
Best wishes from your editor,

Barbara Hall Pedersen

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MATERIALS REQUIRED:

Royal Society pink Cordichet
3015*, size 30, 3 balls
Crochet hook, size 11
11 yards of very thin wire
Start with size 30.

1ST ROW: Ch 6, join to ring, 12 sc into ring, join with sl st.

2ND ROW: Ch 3, 2 dc into each st all around. Join with sl st.

3RD ROW: 1 sc into first st, ch 1, sk 2, 1 dc, * 5 sc around dc just made, 1 sc into next st, ch 1, sk 2, 1 dc repeat from * until 6 small scallops are made. Join with sl st to first sc of row.

4TH ROW: Ch 2, 1 sc into 2nd sc of first small scallop, ch 8, 1 sc into 2nd sc of next small scallop, ch 8, continue around. Join to first sc of row.

5TH ROW: Ch 3, 9 dc around each ch 8. Join with sl st to first dc of row.

6TH ROW: 1 sc into first st, * pull out loop $\frac{1}{4}$ of an inch long, pull cotton through, make 1 sc around thread just pulled through, pull another loop out for $\frac{1}{4}$ of an inch, pull thread through, make 1 sc around thread just pulled through, sk 1 sc of last row, 1 sc into next st. (This forms Knot st.) Continue from * all around. To make last Knot st of row pull out loop $\frac{1}{4}$ inch, pull thread through, 1 sc around thread just pulled through, insert into first sc of row, pull out $\frac{1}{4}$ of an inch, make 1 sc around the 3 threads.

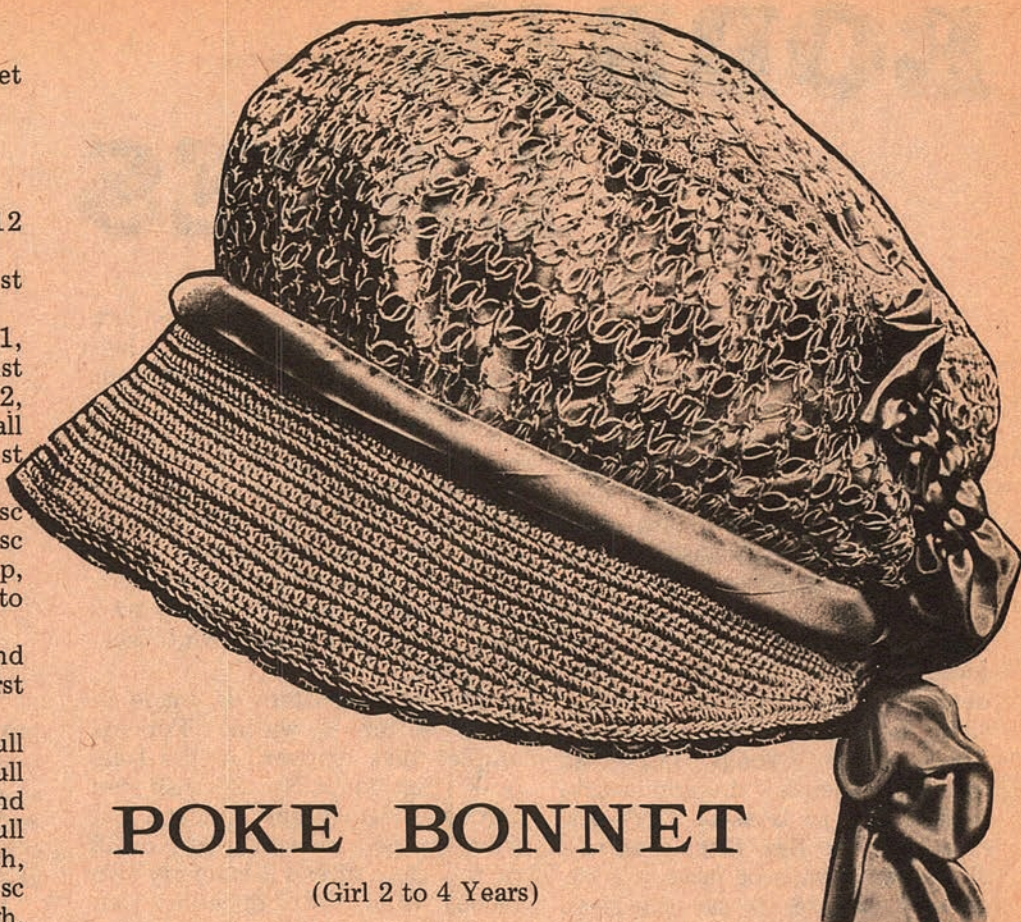
7TH ROW: Pull out thread $\frac{1}{4}$ of an inch, pull thread through, 1 sc around thread just pulled through, pull thread out $\frac{1}{4}$ of an inch, pull thread through, 1 sc around thread just pulled through, 1 sc into center sc of Knot stitch of previous row, continue around and finish last Knot st the same way as on previous row. Make 3 more rows same as 7th row.

11TH ROW: Ch 9, 1 sc into center sc of Knot st, ch 9, 1 sc into center sc of next Knot st, continue around. Join to 1st sc of row.

12TH ROW: Ch 3, 10 dc into each space of ch 9, join.

13TH ROW: 1 sc, ch 1, sk 2, 1 dc, * 5 sc around dc just made, 1 sc into next st of previous row, ch 1, sk 2, 1 dc repeat from * all around. Join to first sc of row.

14TH ROW: Ch 2, 1 sc into 2nd sc of first small scallop, ch 4, 1 sc into 2nd sc of next scallop, ch 4,



POKE BONNET

(Girl 2 to 4 Years)

continue around, join to first sc of row.

15TH ROW: Ch 3, 5 sc around each ch 4 all around, join.

16TH ROW: 1 sc, repeat Knot st as described on 6th row, sk 3 sts of previous row, continue around. Make 7 more rows the same way.

24TH ROW: Ch 3, 1 sc into center sc of first Knot st, ch 3, 1 sc into center sc of next Knot st, ch 3, continue around.

25TH ROW: Ch 1, 1 sc around ch 3, ch 3, 1 sc around next ch 3, continue around, finish off.

This finishes crown for hat.

BRIM: 1ST ROW: With size 3 Cordichet working over wire, 2 sc into one space of ch 3, 3 sc into next space of ch 3, 2 sc into following space of ch 3, 3 sc into next space of ch 3, continue around alternating, join.

2ND ROW: 1 sc into each st all around, join.

3RD ROW: 1 sc into each st until 32 sts are left, turn.

4TH ROW: Ch 1, sk 1, 1 sl st into next st, 1 sc into each of following sts, until 2 sc of previous row are left, turn.

5TH ROW: Ch 1, sk 1, 1 sl st into next st, 1 sc into following sts until 2 sc are left, turn.

6TH ROW: Ch 1, sk 1, 2 sl sts into 2 next sts, 1 sc into following sts until 3 sc are left, turn.

7TH ROW: Ch 1, sk 1, 2 sl sts, 1 sc into each of following sts until 3 sc are left, turn and repeat 7th row always decreasing 3 sts at each end until 18 rows for brim are made, finish off.

Start in center of back, make 1 sc into each st all around over wire. Be careful to hide wire at turnings of previous rows. Join. Make 1 row of sl sts all around, taking up back rib of previous row, finish off.

TO FINISH HAT: Line crown first with pink silk for which cut a round of 7 inches in diameter and one straight piece 4 inches wide and 35 inches long, gather long strip to round piece and sew to first row of brim.

Now put a white lining for which cut a round piece 7 inches in diameter and a straight piece 4 inches wide and 21 inches long. Sew straight piece to round and then to brim.

Trim with ribbon as shown in cut.

* NOTE: Materials called for may not be available. Substitute where necessary.

BOBBIN LACES

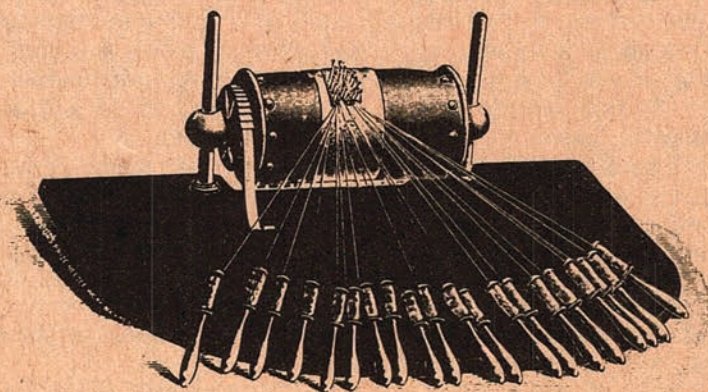
BOBBIN WORK (From Barbour's Prize Needlework Series)

Bobbin work is a type of lace-making that is fascinating, yet simple, the art of weaving the lace being readily acquired by any one; and the only expense for materials is in the initial purchase of bobbins, desk, etc. After a little practice one can readily prick out one's own patterns, combining different grounds. This issue contains detailed instructions for working. One fact, however, cannot be too often or too strongly impressed upon our friends - the application being made to laces of every description: The flax threads should alone and always be used. It is extremely unwise, to say the least, to expend time and energy in the production of cotton lace. Indeed, for bobbin work, as has been previously stated, cotton thread is not to be used, as it renders the lace stiff and wiry, with none of the smoothness and lustre characteristic of Barbour's Irish flax threads.

The lace-desk used by the writer has a revolving upholstered cylinder, sufficiently long to allow the weaving of a wide pattern. The bobbins are used in pairs, and numbered from the left as they lie at time of using. There are but two movements, with which all

"stitches" are formed; these are the twist, consisting simply in laying the right bobbin of each pair over left of right pair. Or, taking the four bobbins as they lie, to twist, lay 4th and 2d toward the left over 3d and 1st; and "cross" 2d over 3d. These movements, once, form the half-throw, or ht; repeat to form whole throw (wt). Directions are given for repetitions etc., in forming different lace-patterns.

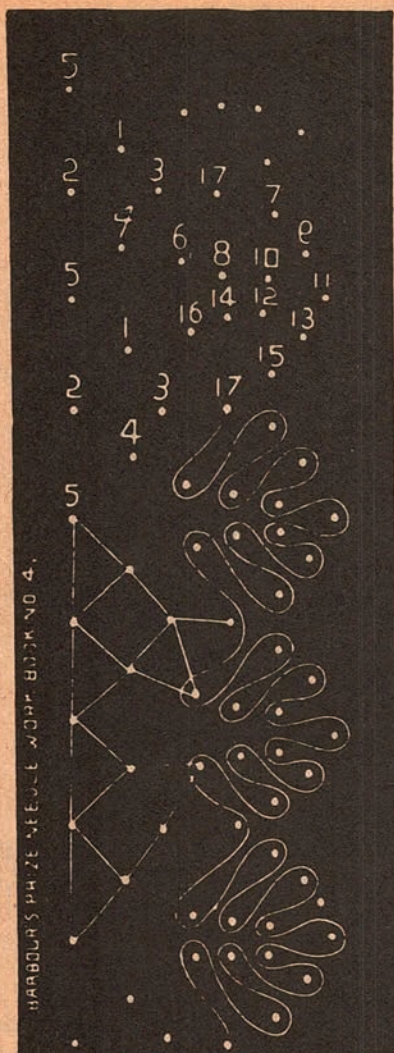
The same pattern is made in many different widths. For example, that shown on the lace-desk (Fig. 1) in No. 80 Irish flax thread is dainty and delicate, less than an inch in width. In No. 35 of the same thread it is nearly two inches wide. The different patterns may be easily enlarged or made smaller by means of point paper, pricking at the intersection of lines. This work is being utilized in many ways. One lady writes of having re-seated some chairs from which the cane had broken; she had a light, smooth board, punctured to form the pattern for "plain hole ground" (page 78, No. 3 of the "Prize Series"), used wire nails for pins, and wove the ground of 9-cord flax macrame. Another lady has bobbed some beautiful draperies, weaving the ground in strips and sewing together, with lace for the edge.



CHRISTINA EDGING

MATERIALS: Barbour's Irish flax thread, No. 60, 3-cord, 200-yards spools, 9 pairs bobbins, pattern and lace-desk. Pin pattern around cylinder. Pin 4 pairs at 1, 3 pairs at 2, and 2 pairs at 3.

Make 2 wt with 1st and 2d pairs same with 2d and 3d, 5th and 6th; take 3d and 4th pairs in left hand and 5th and 6th in right, etc, using a pair as single bobbin, pin in 1, etc; 2 wt with 3d and 4th, same with 1st and 2d; wt with 1st and 2d and 3d and 4th, using a pair as single bobbin (hereafter this movement will be referred to as "dwt" - double whole throw), pin in 2, dwt; 2 wt with 5th and 6th; tw 7th twice, etc with 5th, 6th and 7th, using 5th and 6th pairs as single bobbin, pin in 3, etc; dwt with 3d, 4th, 5th and 6th, pin in 4, dwt; dwt with 1st, 2d, 3d and 4th, pin in 5, dwt; tw 7th once, etc with 7th and 8th; wt 6th, etc with 6th and 7th; same with 5th and 6th, pin in 6, etc; tw 7th, etc with 6th and 7th; same with 7th and 8th, 8th and 9th, pin in 7, etc; tw 7th, etc with 7th and 8th, same with 6th and 7th, pin in 8, etc; etc with 6th and 7th, 7th and 8th, 8th and 9th, pin in 9, etc; etc with 7th and 8th, pin in 10, etc; etc with 8th and 9th, pin in 11, etc; etc with 7th and 8th, pin in 12, etc; etc with 8th and 9th, pin in 13 etc; etc with 6th and 7th, pin in 14, etc; 8th and 9th, pin in 15, etc; 5th and 6th, pin in 16; 8th and 9th, pin in 17.



Pattern.

This pattern is very simple, and desirable for children's garments.

By carefully following directions given, we feel sure no difficulty will be experienced by the beginner.

DANISH LACE AND INSERTION

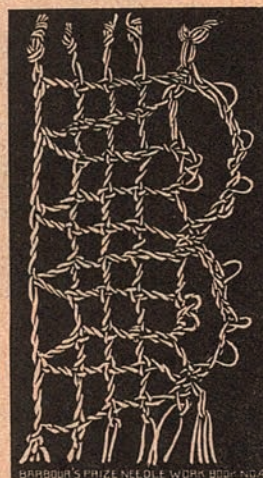
MATERIALS: Barbour's Irish flax thread, No. 35, 3-cord, 200-yards spools, 8 pairs bobbins, bobbin-lace desk and pattern.

Pin pattern around cylinder. Pin 2 pairs in 24, 15, and 20, 1 pair in 18 and 19. Ht with 1st and 2d pairs, pin in 1, ht; tw 2d 3 times, 3d twice, ht, pin in 2, ht; tw 3d and 4th, ht, pin in 3, ht; 4th and 5th, same, pin in 4; tw 5th twice, etc with 5th and 6th; etc with 6th and 7th, 5th and 6th; tw 4th and 5th, twice, ht, pin in 5, ht; 3d and 4th, same, pin in 6; 2d and 3d, same, pin in 7; tw 1st and 2d 3

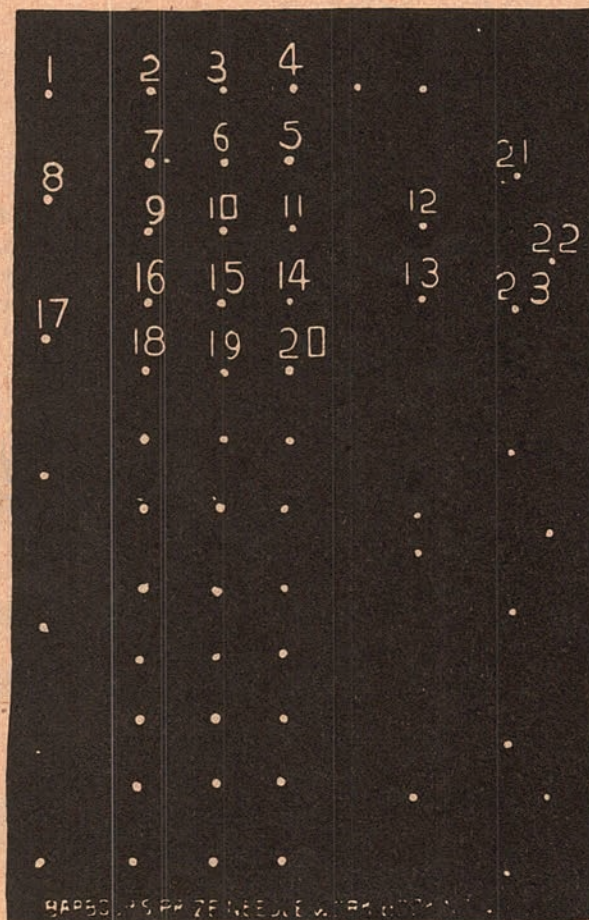
times, ht, pin in 8, ht; tw 2d 3 times, 3d twice, pin in 9, ht; tw 3d and 4th twice, ht, pin in 10 ht; 4th and 5th, same, pin in 11; tw 5th and 6th twice, etc, pin in 12, between 3d and 4th bobbins, leaving 1 thread to right and 3 to left, etc, pin in 13, same way, etc; the single picot loops are formed thus. Tw 4th and 5th twice, ht, pin in 14, ht; 3d and 4th, same, pin in 15; 2d and 3d, same, pin in 16; tw 1st and 2d 3 times, ht, pin in 17, ht; tw 2d 3 times, 3d twice, ht, pin in 18, ht; tw 3d and 4th twice, ht, pin in 19, ht; 4th and 5th, same, pin in 20; etc with 7th and 8th, pin between 3d and 4th threads, as before, in 21, etc; same pin in 22, etc; pin in 23; between 3d and 4th threads, etc; etc with 6th and 7th, 7th and 8th, 5th and 6th, 6th and 7th; ht with 5th and 6th. Repeat from 1st.

For the insertion, follow same directions as to pinning in pattern. Beginning with 2d and 3d, wt; tw 1st and 2d twice, etc, pin in 1, etc; tw 2d twice, etc with 2d and 3d, pin in 2, etc; tw 2d twice, etc with

1st and 2d, pin in 3, etc; tw 2d twice, wt with 2d and 3d; 2 wt with 4th and 5th; wt with 6th and 7th; tw 7th and 8th twice, etc, pin in 4, etc; tw 7th twice, etc with 6th and 7th pin in 5, etc; tw 7th twice, etc with 7th and 8th, pin in 6, etc; tw 7th twice, wt with 6th and 7th; ht with 5th and 6th, pin in 7, ht; wt with 6th and 7th; ht with 3d and 4th, pin in 8, ht; same with 4th and 5th, pin in 9; same with 5th and 6th, pin in 10; wt with 6th and 7th.

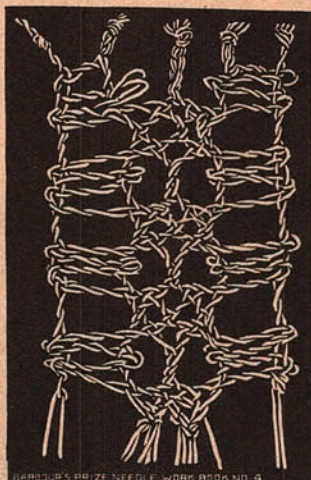


Danish Lace.

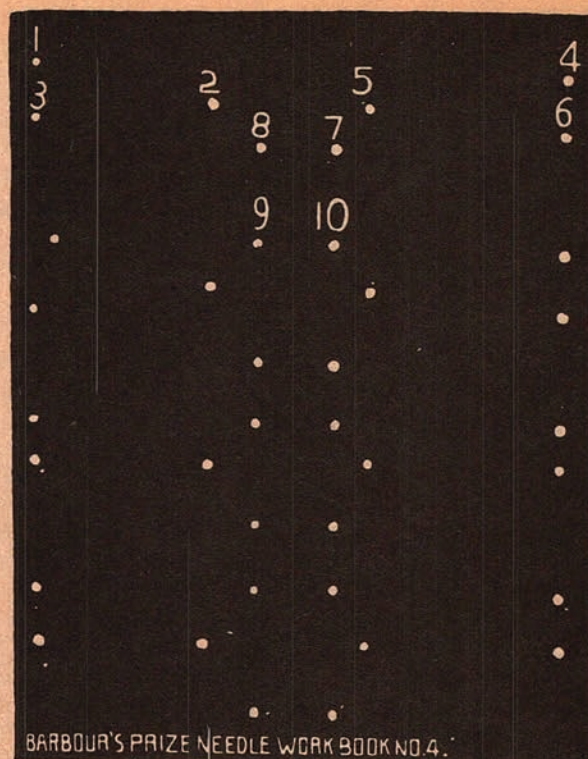


Pattern.

BOBBIN LACE



Danish Insertion.



Pattern.

BOBBINS

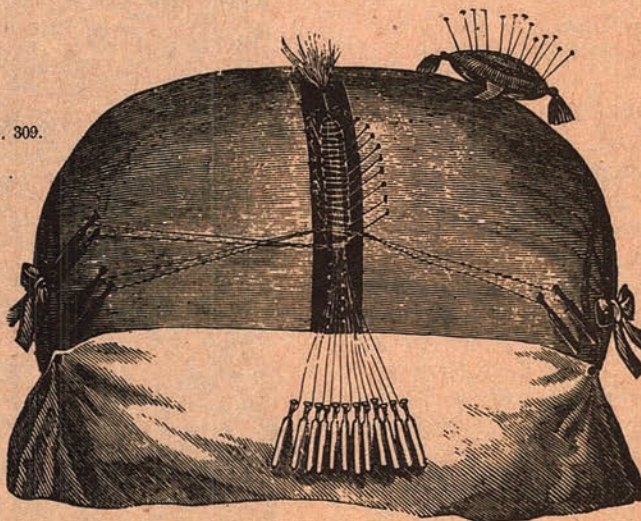
(From The Dictionary of Needlework, 1882)

The thread that is used in pillow lace is wound upon a number of short ivory sticks, called bobbins, and the making of the lace mainly consists in the proper interlacing of these threads. The bobbins are always treated in pairs with the exception of the gimp bobbins, and are divided into working and passive. The number required for the commencement of a pattern are hung upon a lace pin into the top pinhole of the pattern, and the thread is unwound four inches. The passive bobbins, or hangers, are spread out in a fan shape and fall down the pillow; the workers, or runners, work across these from side to side, alternately. Place no mark upon the bobbins to distinguish them, as they change too often to allow of it, but number them in the mind from one to eight, &c., as used. Never look at the bobbins when working, but watch the pattern forming and use both hands at the same time. Wind the thread upon the bobbins by holding them in the left hand and wind with the right, keep the thread smooth, and never fill the bobbin. When finished winding secure the thread by

holding the bobbin in the left hand turned upwards, the thread in the right, place the middle finger of the left hand upon the thread, and turn the wrist to bring the thread round the finger, transfer the loop thus formed to the bobbin by pulling with the right hand while putting the loop over the head of the bobbin with the left finger. This keeps the bobbin from running down, and is called a rolling or half hitch. Threads may be lengthened by tightening, at the same time gently turning the bobbin round towards the left, or

shortened by lifting the loop with the needle pin and winding the bobbin up. When wound, the bobbins must be tied in pairs by fastening the ends of the two threads together, the ends of the knot cut off as closely as possible and wound a little way up one bobbin, the other being unwound in the same degree; this puts the knots out of the way for the commencement. Winding by a machine is preferable to hand winding when the thread is very white, as the hand is apt to discolour it.

FIG. 309.



PILLOW
(From The Dictionary of
Needlework, 1882)

This is an article required by all lacemakers who employ Bobbins, and from its use has given the name of Pillow Lace to the work manufactured upon it. To the Pillow the parchment pattern is secured, and the Bobbins holding the numerous threads attached, while the other articles required in lace making, such as pincushion, scissors, crochet hook, and pins, are all arranged upon it. The pillows used are of several kinds, that known as the Round is chiefly used for Devonshire and Honiton Lace, the Flat for Brussels Lace making, the Oblong for Macrame, and the Long for Peniche Lace and other laces which are made in one piece, and whose width is great.

TO MAKE A FLAT PILLOW: Take two circles of either Holland or twill material, 18 inches across, join them together, but leave a small opening through which stuff the Pillow out with flock or horsehair, sew up the opening, and then on the top where the work is to be done, lay several folds of flannel; cover the Pillow over with a red twill or silk cover, made to take off and on as described in Round Pillow.

TO MAKE A LONG PILLOW: Make this in the form of a cylinder, half a yard long and 36 inches round. Make a cover of this size, and stuff it out with horsehair; but, instead of filling the ends, make a hole like the entrance to a muff, into which the implements used in the lace making can be put, sew the flock into the cover so that these two cavities are kept from filling up, and then place a piece of flannel over the top of the Pillow and finish with a red twill cover made to take off and on. These Long Pillows are kept in baskets or upon stools, in order that when transported from place to place, they can be carried without disturbing the work.

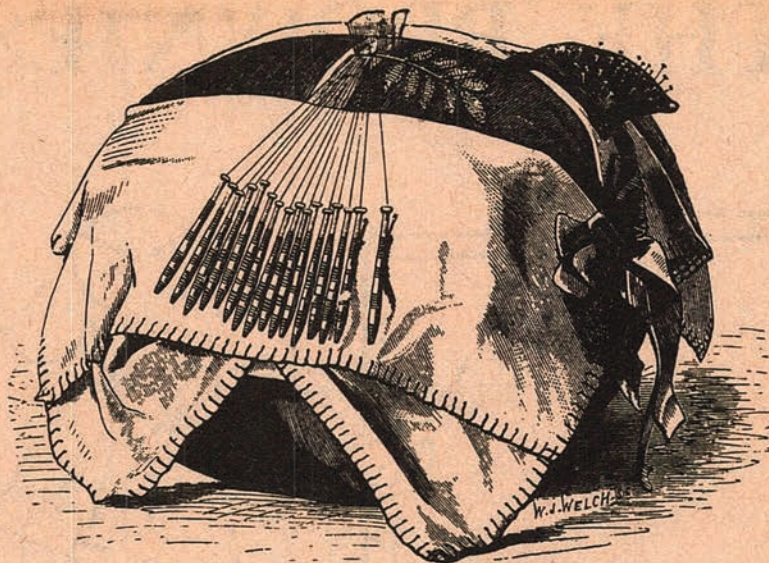


FIG. 658. ROUND PILLOW, DRESSED.

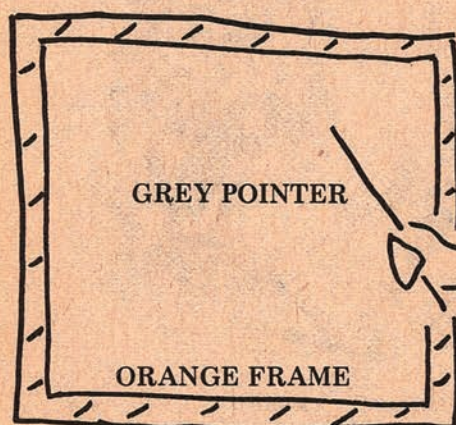
TO MAKE AN OBLONG PILLOW Make a stout Holland bag, 12 inches long by 8 inches wide, and fill this with bran, so that it is perfectly hard; cover it over with a piece of strong blue ticking of a kind woven for the purpose, with blue lines in it placed at even distances from each other and lengthways across the cushion. An oblong straw hassock will answer the purposes of this Cushion if covered with the blue ticking.

TO MAKE A ROUND PILLOW: This is made round like a ball, except on the top, where it is flat. Tie up into a round a quantity of horsehair or flock, and bind this over with list; make the Pillow 36 inches to 38 inches in diameter; over the part that is to form the top, lay a piece of flannel or Bath coating, and then cover over the whole with a Nankeen, or red twill or silk covering. This is generally made so as to take off and on, and the best way to manage it is to cut a circle the size of the top of the Pillow, run a straight piece of twill round the circle of sufficient depth to cover the sides and meet underneath the Pillow, and finish this off with a broad hem, through which pass a string. Put the cover on the Pillow and draw the string up tightly so as to secure the folds of the material and leave no rucks into which the lace threads might become entangled.

All these Pillows before they are finished are covered with three cloths known as Cover Cloths,

which are used to keep the lace clean while in progress; the largest Cover Cloth, made of fine linen the size of the Pillow, is laid over the Pillow before the pattern is pinned on, and upon this the lace is worked; it is removed and washed whenever it becomes dirty. The smaller cloths are made of fine linen, in size 18 inches by 12 inches. These are detached from the Pillow and removed at pleasure; one is doubled and laid over the pattern and under the Bobbins (see Fig. 658), and the other folded in the same way upon the opposite side of the Pillow, and so as to keep the finished lace clean. When the Pillow is laid by, take off the cover under the Bobbins, and lay it over the whole work. Fig. 658 shows a Round Pillow dressed with covers, with pattern, Bobbins, and pincushion attached, and the lace in the process of working. When working the lace, rest the Pillow upon the knees, arrange the Passive Bobbins so that they hang down straight in a fan shape, and keep them in this position, particularly when making curves and turns, as the Passive Bobbins are liable to run to the inner parts of the pattern, and leave the edge of the design open and bare. Keep the Working Bobbins at the side of the Pillow, and pin them out of the way of the lace until they are required. The Pillow is turned while the lace is making, if the pattern is more easily worked by so doing.

THE BROWNIES



GREEN
TIE

GREEN TOP

ORANGE CARROT

One of our readers wrote to "Query & Quote" about the "Brownies" that used to inhabit people's cellars and create occasional havoc on the tabletops. From Mrs. Mary L. Fisher, Box 243, Laurel, Maryland 20810 comes the following letter:

"These delightful fellows marched around our breakfast table when we were children; fortunately, my mother had preserved the cloth and I could trace them and send them to Olde Time Needlework. They were embroidered entirely in brown (what else?) with a few green, orange, and grey accents, as given.

"The blackboard would be an ideal place to embroider a child's name. I have no idea of their origin or whether or not they are Palmer Cox brownies, but here they are and I hope you can use them."

We are delighted to be able to present Mrs. Fisher's Brownies, just as she traced them from her mother's tablecloth. We know they're going to bring back pleasant memories to many of our readers, and we hope that some of you will take a moment to drop her a note of appreciation.

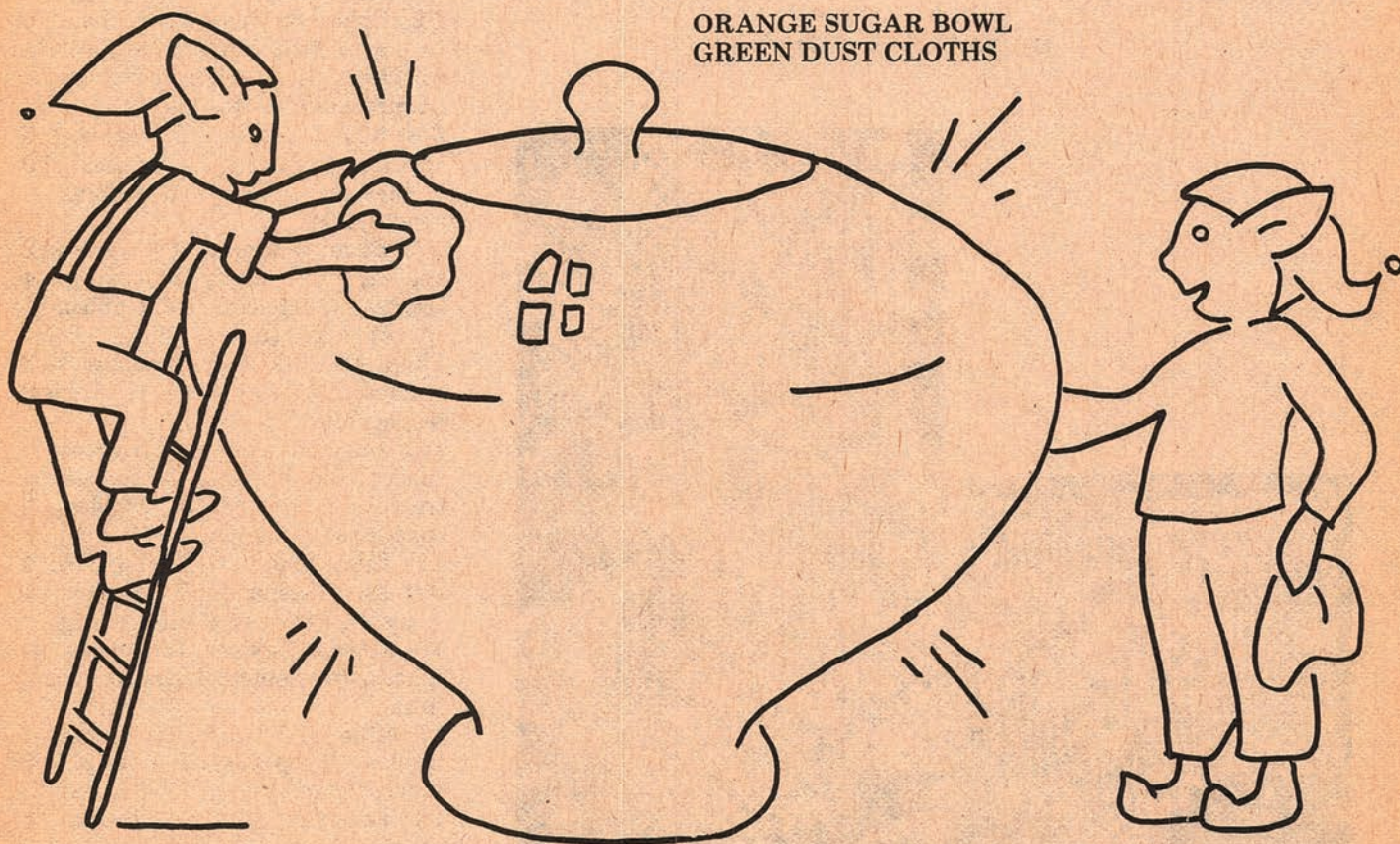
GREY NEEDLE

GREEN & BROWN
MIXED

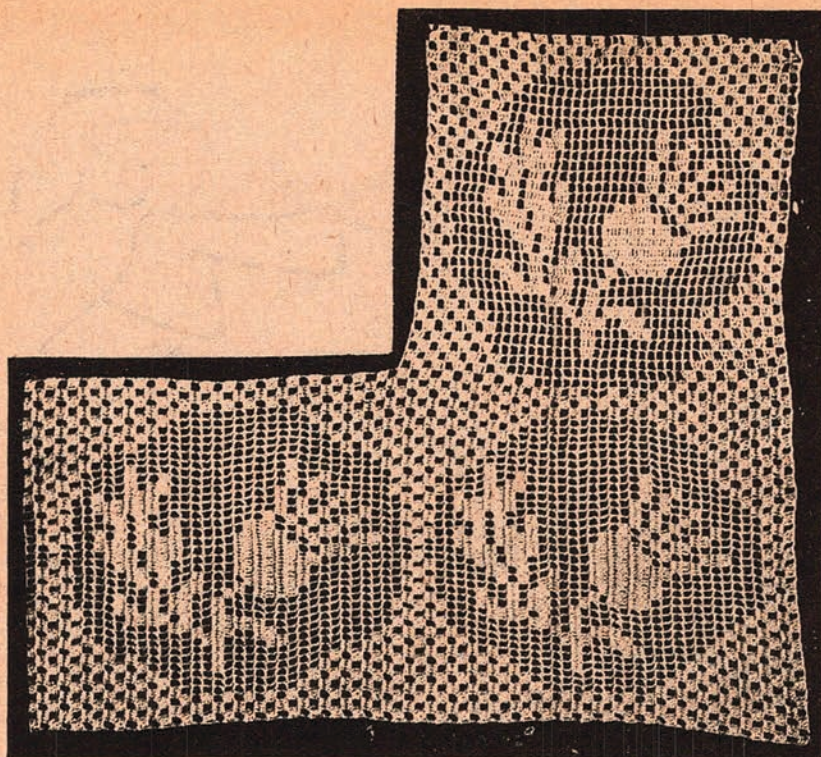
GREEN THREAD



ORANGE SOAP
GREY WATER



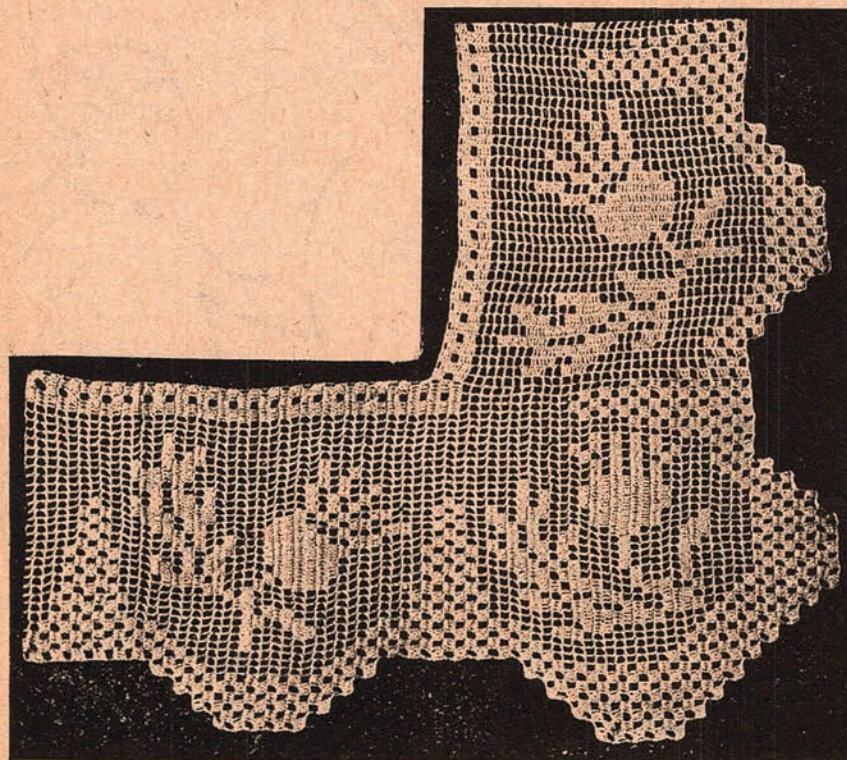
ORANGE SUGAR BOWL
GREEN DUST CLOTHS



THISTLE INSERTION WITH TURNED CORNER

Thistle Border and Insertion

By MARY CARD



THISTLE BORDER WITH TURNED CORNER

Choose a thread suited to your purpose or the material with which the lace is to be used. For the border make a chain of 99 stitches, turn.

1. Miss 3, 3 trebles in next 3 stitches, (chain 2, miss 2, 4 trebles) 3 times, 22 spaces (of chain 2, miss 2, 1 treble), 4 trebles, counting all, 1 space, 4 trebles, turn.

2. Edge (of chain 3, a treble in each of 9 stitches); 17 spaces; (4 trebles, 1 space) 6 times, turn.

3. Chain 3, 3 trebles, (1 space, 4 trebles) 8 times, 12 spaces; edge (of 4 trebles, 1 space, 4 trebles, turn).

4. Edge (as in 2d row); 11 spaces, (4 trebles, 1 space) 9 times, turn.

5,6,7. Same as 3d, 2d and 1st rows.

8. Edge; 6 spaces, 7 trebles, 2 spaces, 7 trebles, 13 spaces, (4 trebles, 1 space) twice, turn.

9. Four trebles (chain 3 for 1st treble, always), 1 space, 4 trebles, 13 spaces, 7 trebles, 2 spaces, 7 trebles, 7 spaces; edge.

10. Edge; 7 spaces, 22 trebles, 3 spaces, 7 trebles, 6 spaces, (4 trebles, 1 space) twice, turn.

11. Chain 8, miss 3 of chain, a treble in 4th, 5th and 6th stitches, chain 2, a treble in last treble of preceding row, and 3 in next 3 stitches, 1 space, 4 trebles, * 6 spaces, 7 trebles, 3 spaces, 10 trebles, 4 spaces, 16 trebles, 3 spaces; edge.

12. Edge; 6 spaces, 19 trebles, 2 spaces, 7 trebles, 3 spaces, 4 trebles, 7 spaces, (4 trebles, 1 space) twice, turn.

13. Like 11th to *, 8 spaces, (13 trebles, 2 spaces) twice, 10 trebles, 5 spaces; edge.

14. Edge; 4 spaces, 7 trebles, 5 spaces, 16 trebles, 3 spaces, 4 trebles, 9 spaces, (4 trebles, 1 space) twice, turn.

15. Like 11th to *, 9 spaces, 4 trebles, 1 space, 7 trebles, 4 spaces, 13 trebles, 9 spaces; edge.

16. Edge; 16 spaces, 16 trebles, 10 spaces, (4 trebles, 1 space) twice, turn.

17. Like 11th to *, 10 spaces, 4 trebles, 4 spaces, 7 trebles, 15 spaces; edge.

18. Edge; 22 spaces, 4 trebles, 8 spaces, * (4 trebles, 1 space) 3 times, turn.

19. (Four trebles, 1 space) twice, 4 trebles, * 4 spaces, 22 trebles,

21 spaces; edge.
 20. Edge; 20 spaces, 4 trebles, 3 spaces, 4 trebles, 6 spaces; border (like 18th row from *).
 21. Border (like 19th to *); 8 spaces, 4 trebles, 3 spaces, 4 trebles, 1 space, 13 trebles, 14 spaces; edge.
 22. Edge; 13 spaces, 19 trebles, 4 spaces, 4 trebles, 7 spaces; border.
 23. Border; 7 spaces, 7 trebles, 3 spaces, 22 trebles, 13 spaces; edge.
 24. Edge; 12 spaces, 25 trebles, 4 spaces, 7 trebles, 5 spaces; border.
 25. Border; 6 spaces, 4 trebles, 5 spaces, 19 trebles, 2 spaces, 10 trebles, 9 spaces; edge.
 26. Edge; 6 spaces, 10 trebles, 3 spaces, 4 trebles, 2 spaces, 16 trebles, 11 spaces, (4 trebles, 1 space) twice, turn.
 27. Border; 11 spaces, 10 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles, 10 spaces; edge.
 28. Edge; 8 spaces, 7 trebles, 2 spaces, (4 trebles, 1 space) twice, 4 trebles, 12 spaces, (4 trebles, 1 space) twice, turn.
 29. Border; 12 spaces, (4 trebles, 1 space) twice, 4 trebles, 3 spaces, 4 trebles, 7 spaces; edge.
 30. Edge; 10 spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 11 spaces, (4 trebles, 1 space) twice, turn.
 31. Border; 10 spaces, (4 trebles, 2 spaces) twice, 4 trebles, 9 spaces; edge.
 32. Edge; 12 spaces, 4 trebles, 1 space, 4 trebles, 10 spaces, (4 trebles, 1 space) twice, turn.
 33. Four trebles, 1 space, 4 trebles, 11 spaces, 4 trebles, 14 spaces; edge.
 34. Edge; 14 spaces, 4 trebles, 10 spaces, (4 trebles, 1 space) twice, turn.
 35. Four trebles, (1 space, 4 trebles) 3 times, 22 spaces; edge.

Repeat from 2d row to length required for the straight lace. Commence the corner with 5th row.

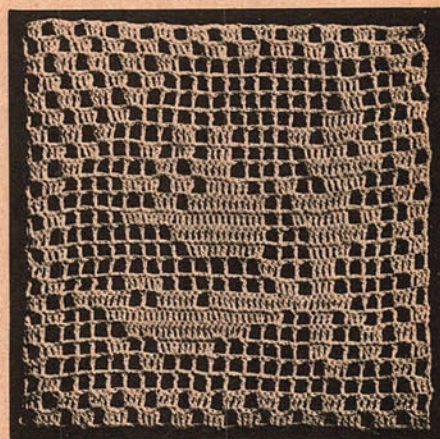
1. Like 5th row (of lace) ending with 15 spaces, turn.
 2. Twenty spaces (chain 5 for 1st), and continue like 6th row.
 3. Like 35th row, ending with 25 spaces, turn.
 4. Fifteen spaces, 7 trebles, 2 spaces, 4 trebles, 8 spaces, (4 trebles, 1 space) twice, turn.
 5. Four trebles, 1 space, 4 trebles, 8 spaces, 4 trebles, 2 spaces, 7 trebles, 16 spaces, turn.

6. Seventeen spaces, 16 trebles, 6 spaces, (4 trebles, 1 space) twice, turn.
 7. Widen (like 11th to *); 4 spaces, 4 trebles, 1 space, 10 trebles, 3 spaces, 16 trebles, 12 spaces, turn.
 8. Fifteen spaces, 16 trebles, (1 space, 7 trebles) twice, 4 spaces, (4 trebles, 1 space) twice, turn.
 9. Widen, 5 spaces, 4 trebles, (1 space, 7 trebles) twice, 3 spaces, 10 trebles, 13 spaces, turn.
 10. Twenty-one spaces, 4 trebles, (1 space, 4 trebles) twice, 2 spaces, 4 trebles, 6 spaces, (4 trebles, 1 space) twice, turn.
 11. Widen, 4 spaces, 4 trebles, 3 spaces, (4 trebles, 1 space) twice, 10 trebles, 18 spaces, turn.
 12. Two spaces, 4 trebles, 4 spaces, 4 trebles, 9 spaces, 7 trebles, 2 spaces, 10 trebles, 1 space, 7 trebles, 1 space, 4 trebles, 3 spaces; border (as in 18th row).
 13. Chain 8, miss 3, 3 trebles, (1 space, 4 trebles) 3 times, 5 spaces, 10 trebles, 1 space, 4 trebles, 9 spaces, 7 trebles, 3 spaces, 4 trebles, 4 spaces, (4 trebles, 1 space) twice, turn.
 14. Two spaces, 4 trebles, 3 spaces, 7 trebles, 1 space, 22 trebles, 7 spaces, 7 trebles, 1 space, 7 trebles, 4 spaces, (4 trebles, 1 space) 4 times, turn.
 15. Chain 3, 3 trebles, (1 space, 4 trebles) 3 times, * 5 spaces, 7 trebles, 1 space, 4 trebles, 8 spaces, 16 trebles, 7 spaces, (4 trebles, 1 space) twice, turn.
 16. Two spaces, 4 trebles, 3 spaces, 34 trebles, 7 spaces, 4 trebles, 1 space, 4 trebles, 4 spaces, (4 trebles, 1 space) 4 times, turn.
 17. Like 15th to *, 6 spaces, 7 trebles, 4 spaces, 31 trebles, 7 spaces, (4 trebles, 1 space) twice, turn.
 18. (Four trebles, 1 space) 3 times, 34 trebles, 4 spaces, 7 trebles, 2 spaces, 7 trebles, 5 spaces, (4 trebles, 1 space) 4 times, turn.
 19. Like 15th to *, 6 spaces, 4 trebles, 2 spaces, 4 trebles, 7 spaces, 16 trebles, 7 spaces, (4 trebles, 1 space) twice, turn.
 20. (Four trebles, 1 space) 3 times, 7 trebles, 1 space, 22 trebles, 7 spaces, 4 trebles, 2 spaces, 4 trebles, 5 spaces, (4 trebles, 1 space) 4 times, turn.
 21. Chain 3, 3 trebles, (1 space,

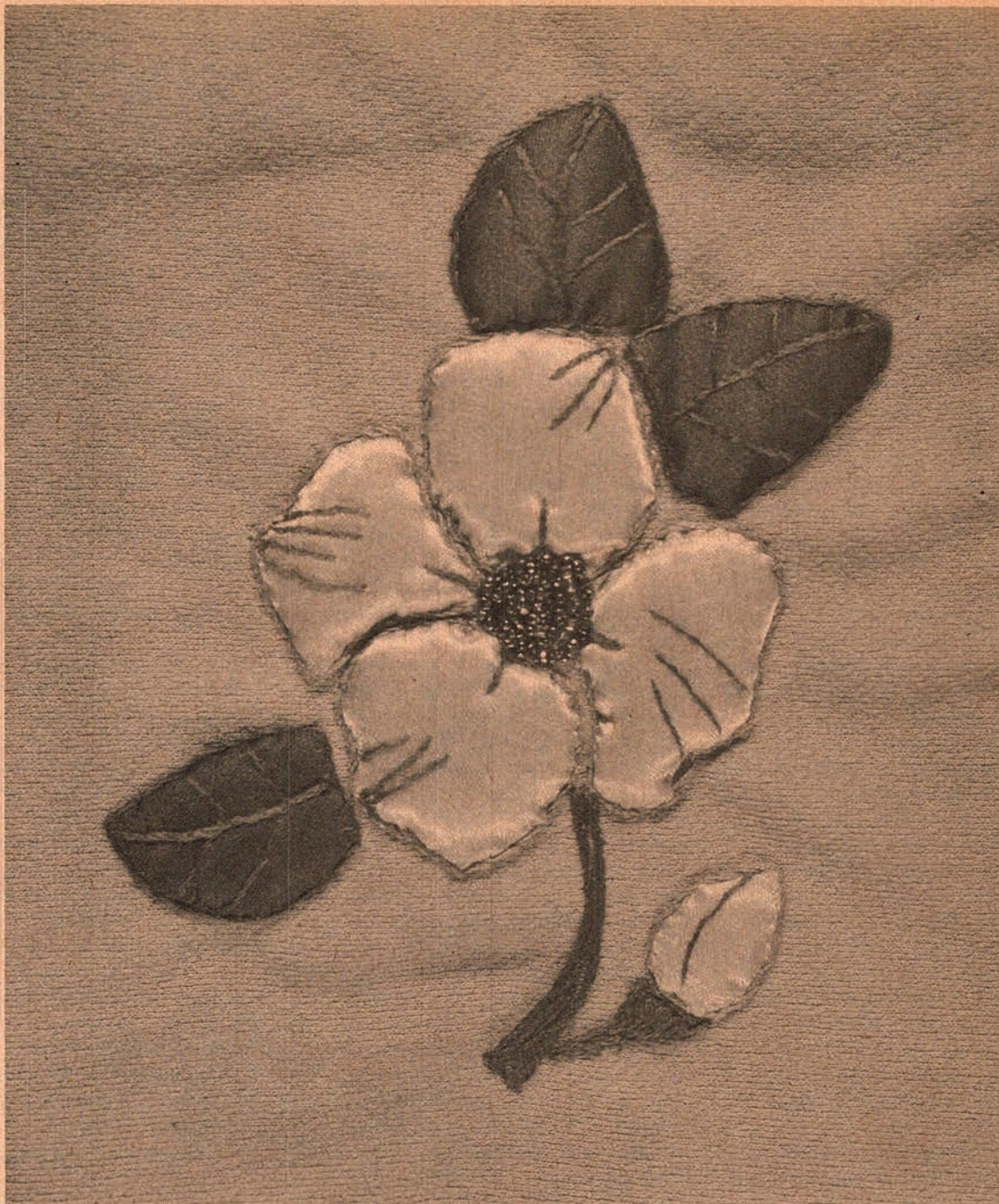
4 trebles) 4 times, * 5 spaces, 10 trebles, 9 spaces, 7 trebles, 3 spaces, 4 trebles, 4 spaces, (4 trebles, 1 space) twice, turn.
 22. (Four trebles, 1 space) twice, 4 trebles, * 2 spaces, 4 trebles, 16 spaces, 7 trebles, 4 spaces, (4 trebles, 1 space) 4 times, turn.
 23. Like 21st to *, 3 spaces, 7 trebles, 1 space, 19 trebles, 11 spaces, (4 trebles, 1 space) 3 times, turn.
 24. Like 22d to *, 11 spaces, 10 trebles, 4 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, (4 trebles, 1 space) 4 times, turn.
 25. Like 21st to *, 9 spaces, 10 trebles, 9 spaces, (4 trebles, 1 space) 3 times, turn.
 26. (Four trebles, 1 space) 4 times, 4 trebles, 17 spaces, (4 trebles, 1 space) 4 times, turn.
 27. Like 21st to *, 15 spaces, (4 trebles, 1 space) 5 times, turn.
 28. (Four trebles, 1 space) 5 times, 4 trebles, 13 spaces, (4 trebles, 1 space) 4 times, turn.
 29. Like 21st to *, 11 spaces, (4 trebles, 1 space) 6 times, turn the work in the hand and continue along the side of corner same as 35th row (or 1st row of lace). Continue with the straight pattern to next corner.

To fill out the corner: Fasten thread in 4th treble of 2d group following the 11 spaces of 29th row, chain 5, miss 2 trebles, (4 trebles, 1 space) 10 times, turn.
 2. (Four trebles, 1 space) 10 times, 4 trebles, turn.
 3. Slip over 4 trebles and 1 space, (1 space, 4 trebles) 8 times, 1 space, turn.

Continued on page 44



MEDALLION OR NAPKIN
 CORNER TO MATCH



STUMPWORK

by Mildred Jailer

One of the more elaborate - and more beautiful - types of needlework favored by our great-grandmothers didn't have a very pretty name. It was called stumpwork.

Stumpwork was at its most popular in Europe back in the 17th Century. In those days, the backing was usually of white satin overlaid with figures and other designs that had been stuffed and then encrusted with magnificent threads and materials: Gold and

silver, satin, bits of jewelry and lace. Sometimes to make a portrayal in stumpwork of a religious or court figure more realistic, the "artist" painted the face.

Stumpwork was often designed to be a prized picture. But just as often it was designed as a rich cover for a book, a favorite needlework box or a mirror back. There is an example of this olden time stumpwork at the Metropolitan Museum of Art in New

York City. It is a box that was made in England during the mid-1600's when stumpwork was at the height of fashion to do. The outside of the box is covered with the traditional white satin that features raised flowers, human figures and farm animals worked in colorful silk and gleaming metallic threads. According to one expert, the only example of early American stumpwork still in existence dates back to 1664 and now

belongs to the Antiquarian Society in Concord, Massachusetts. It is not, however, as elaborate as those made in Europe.

The general idea of stumpwork is to cut out a fabric design or series of them — flowers such as the one shown here, stars, abstract concepts — place them on a suitable background fabric and puff them with absorbent cotton (great-grandma sometimes used horsehair or tiny pieces of wood called "chip"). The puffed fabric is decorated with embroidery,

beads and other small objects.

We offer stumpwork here because we feel it has a definite place in today's way of enhancing personal and home effects with our own creative touches. For example, imagine what compliments stumpwork would win as an accent on an evening bag, a dress-up blouse or jacket, a party skirt or, just like in great-grandma's day, on your favorite toss pillows. We can also imagine stumpwork designs as they were in their 17th Century heyday; framed and hung

as pictures or carefully affixed to lovely boxes to highlight a living room or bedroom.

Stumpwork, with all of its extravagant touches, could almost have been made to order for great-grandmother who doted on decoration-over-decoration for everything from pillows and muffs to firescreens and aprons. When she adapted this handsome needlework form, she tended to add embellishments that surpassed those of even her most enthusiastic ancestors.

HOW TO DO STUMPWORK

These are the materials you will need:

Scraps of satin fabric for the design

Tiny beads

Satin embroidery floss

Background fabric

Absorbent cotton

Tracing paper

Lightweight cardboard

Scissors, needle, pencil, sewing thread.

FIRST: Trace pattern along dotted lines on to tracing paper. Transfer tracing on to cardboard. This will be your pattern.

SECOND: Cut out cardboard pieces and place each one on the satin scraps. Cut out the leaves, petals and bud. Fold each one under a sixteenth of an inch and baste into place so all of the raw edges are caught. It's a good idea to press the fabric pieces with a cool iron after the basting is completed.

THIRD: Pin petals, leaves and bud on the background fabric, following the placement shown in the illustration. Sew them into place with a tiny hemming stitch, making sure to leave a three-quarter inch opening on each piece so the absorbent cotton can be inserted.

FOURTH: Push little clumps of absorbent cotton through each opening, using the points of a small pair of scissors or other sharp instrument, until the leaves, bud and petals are nicely rounded. Close openings with a tiny hemming stitch.

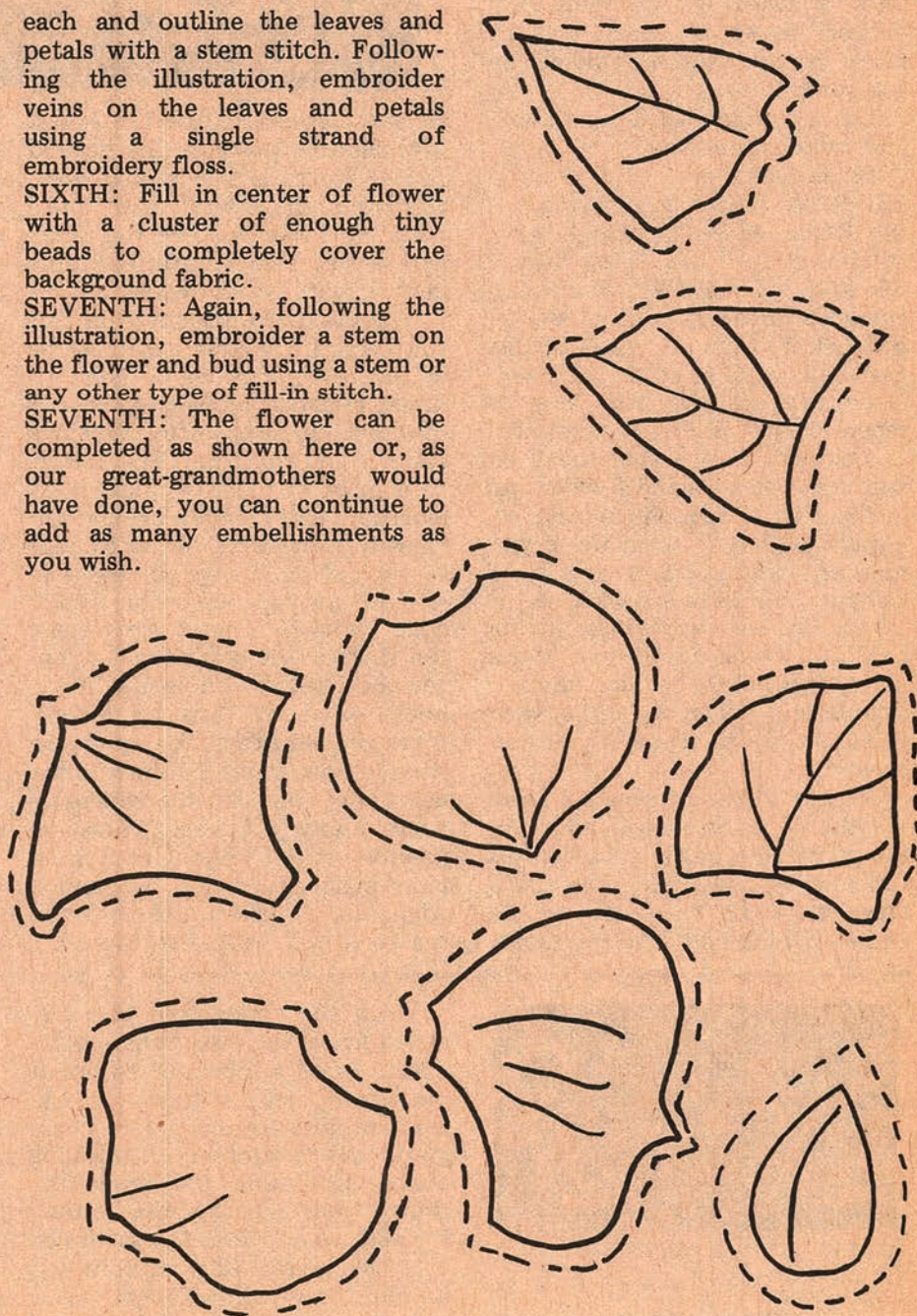
FIFTH: Divide embroidery floss into 18-inch lengths of 3 strands

each and outline the leaves and petals with a stem stitch. Following the illustration, embroider veins on the leaves and petals using a single strand of embroidery floss.

SIXTH: Fill in center of flower with a cluster of enough tiny beads to completely cover the background fabric.

SEVENTH: Again, following the illustration, embroider a stem on the flower and bud using a stem or any other type of fill-in stitch.

SEVENTH: The flower can be completed as shown here or, as our great-grandmothers would have done, you can continue to add as many embellishments as you wish.



Summer Shawls

The shawl illustrated is composed almost entirely of knot stitch. While the stitch should be made rather loosely, the knot should be drawn tightly to give the work the much desired fluffy effect. A shawl made in this stitch is sure to keep its shape, for unlike the very open shell work, it cannot sag.

This shawl will require 9 skeins of white and 2 of colored Shetland floss. The shawl measures 25 inches from the neck to edge, with a sweep of 26 feet. If a deeper shawl is desired, make more rounds before putting on the border.

Use a medium-sized bone hook, and work as follows:

Chain 5 and join.

1ST ROW: Work 12 dc in ring.

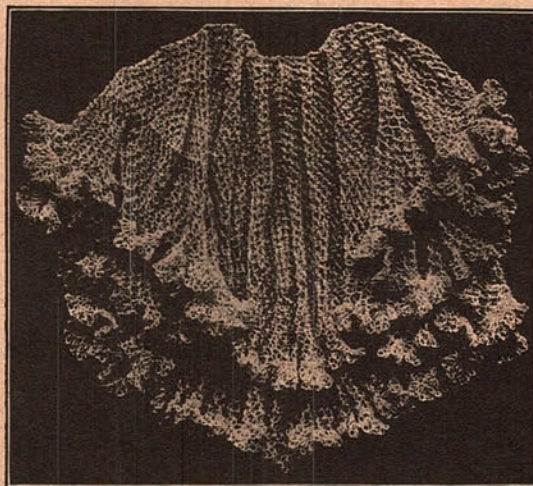
2D ROW: Work 12 double knot stitches in the 12 dc of last row.

3D AND 4TH ROWS: Plain (catching k st into k st in usual way).

5TH ROW: Chain 2, make double k st, fasten in next st, * 2 plain, 1 dc between the next 2 k sts repeat from * all the way around.

You will notice that the 2 ch and the 3 dc sts make 4 widenings in this row; repeat the above row, always making 2 ch at the beginning of a row and 3 dc in 3 dc of last row, till there are 40 k sts, or 10 sts between widenings. In the next row begin to widen 8 times in a row, make 2 ch, then 5 double k sts, then widen between the 5th and 6th st; repeat all way around.

Repeat the above row till there are 22 sts between widenings. In the next row begin to widen 16 times in a row. Widen in usual way. Work 11 k sts, and widen between 11th and 12th sts; repeat



**RIPPLE
SHAWL**

all way around. Repeat this last row till the shawl is the desired depth. Fasten in the colored wool, and begin the border thus: Make 8 ch and fasten back in the 3d ch with a sl st, 3 ch, and fasten to the next k with sl st; repeat all the way around. In widening in this row do so by making 2 of these sts in one k st. This to be done 16 times, midway between widenings of previous rows. After finishing row, tie and clip wool. Fasten wool to a picot of last row. Make 9 ch (this to widen), fasten back in 4th ch with sl st, 4 ch, fasten to next st with sl st. Repeat all the way around; tie and clip wool. Fasten white wool to a picot. Now make the K sts the length of a ch st longer than those you made in the body of shawl (this to widen). Work the next three rows plain. In the 5th row widen 16 times in the usual way, only let the widenings come midway between those in previous rows. Make 1 or 2 more rows plain, and begin the scallop edge thus: * Make 1 k st, ch 5, fasten back in k with sl st, make 1 k

st, and fasten down in the usual way. Now make 2 double k sts, and fasten down in the usual way, and repeat from * all the way around. This will alternate 1 picot and 2 plain k sts all the way around. Tie and clip wool. Fasten wool to a k st to left of a picot, * make a double k st, then 12 tc in the picot, with 1 ch between tc, and fasten down to k with sl st; repeat from * all the way around. Tie and clip wool. Fasten wool to k between shells. * Work a k st like those in border, fasten to first tc of shell with sl st, make 2 short k sts, fasten to next tc; repeat all the way around shell. There should be 9 double k sts in all. Work 1 long k st and fasten to k between shells, and repeat from * all the way around. Tie and clip wool. Fasten colored wool to a k between shells, and work around shell in short k sts.

The k sts in body of shawl are about three-quarters of an inch long. If desired, they might be made one inch long from the directions given.



KNOT STITCH

Work the foundation chain as called for in the directions for garment. Draw a loop out to about one-half inch, draw thread through, thus forming a long chain stitch, insert the hook in this long chain, separating the loop first drawn out, from the strand formed when thread was drawn through, and work a sc, draw out another loop same length, draw thread through, sc as before, skip-

ping the required number of stitches in foundation, sc in next. This is a group of knot stitch; some crocheters refer to it as knot stitch, and others to knot stitch as just half the group. Repeat as many times as directed. At end of row, work one group and a half, turn, and sc on each side of the sc at centre, or catch by sc into top of same, as some directions call for.

HAIRPIN BORDERED SCARF

MATERIALS REQUIRED:

- 6 skeins of Bear Brand Shetland Floss
- 8 skeins of Bear Brand Saxony Yarn 3-fold
- 1 No. 4 bone crochet hook
- 1 fine steel crochet hook
- 1 Maltese pin, 2 inches wide
- 1 Maltese pin, 3½ inches wide.

The centre of the shawl is made first, using the Bear Brand Shetland Floss. With the bone crochet hook make a chain 20 inches long, and work in automobile stitch.

Using the smaller hairpin and the 3-fold Bear Brand Saxony Yarn, make 16 stripes each containing 186 loops on each side, then make 2 stripes of the same length over the larger pin. Eight of the narrow pieces and 1 piece of the broader work are required for each end of the scarf. The narrow pieces are joined first.

Cross the 1st 3 loops over the 2d 3 loops, and join them to the shawl when crossed in this way, beginning at 1 corner and overhanding down one by one, 1st the 4th loop, next to it the 5th, then the 6th, the 1st, the 2d, the 3d. When they are fastened cross the next 6 loops in the same way and sew them down. Continue to cross the loops and overhand them down across the entire end of the shawl, the piece of hairpin work being just sufficient for that



length.

To join the 2d row to the 1st with the bone crochet needle take the 1st 2 loops of the 1st row upon the needle, pull the 1st 2 loops of the 2d row through them, then the second 2 loops on the 1st row, and so on across, taking 2 loops from each side alternately. At the end fasten off.

To join the 3d row, cross the loops on both sides in clusters of 2, then join as 2d row was joined to 1st row, but take 1 loop at a time from each side, instead of 2.

To join the 4th row, cross the 2d loop over the 1st, the 4th over the 3d, and so on across. This is done on both sides, after which join as with 3d row.

Join the 5th row one loop from each side at a time, without crossing.

Repeat 4th, 3d and 5th, joining.

To join the 9th row (or wide piece), cross the loops on both sides in clusters of 6, and join 2 loops at a time.

To join the border, begin at

the same point as hitherto, and cross on both sides in clusters of 3. Join as with the 2d row, taking 3 loops instead of 2 from each side. Fasten 12 loops at the corner to turn (crossing them as before), then cross a length sufficient for one side of the shawl and overhand it down, dropping the 3 loops which fall over in each crossing. Continue all around shawl in this way, and join end of border to beginning. Clip loops all around to form fringe.



ROSEBUD SHAWL

MATERIALS REQUIRED:

- 7 skeins of Bear Brand Zephyr Shetland
- 1 fine bone crochet hook

Ch 117 stitches, giving a width of 22 inches, and upon the ch work a row in knot stitch.

Continued on next page

AUTOMOBILE STITCH

Make a ch as long as needed.

1st row, wool over needle and through 3d ch, wool over needle and through 4th ch. Draw wool through 4 loops on needle, then over and through 2. Ch 1. Make the 2d and following clusters in the same way, taking up the 1st loop in ch immediately following the preceding cluster.

2d row, turn, ch 3, make half a cluster on one side of end cluster of preceding row, and the 2d half on the other side. Repeat to the other end.

The second row is repeated throughout the work.



Continued from preceding page

* Make 2 loops and 2 knots then make 1 sc in 3d ch of foundation. Repeat from * to other end of ch.

2d ROW, work in rosebud and knot stitches. Make 3 loops and 3 knots.

* Wool over needle and in 1st knot of 1st row 4 times, wool over the needle and through 8 loops, wool over needle and through 2. Make 1 loop and 1 knot and repeat from * in each knot (not counting the sc worked on ch) across row.

3d ROW is in knot stitch. Make 2 loops and 2 knots and catch down with a sc in top of 2d rosebud below. * Again make 2 loops and 2 knots, then a sc in top of next rosebud. Repeat from * to other end.

4th ROW, make 1 loop and 1 knot. Pull the loop on needle up long and in the knot just finished make a rosebud. Work remainder of row as with 2d row.



ROSEBUD STITCH

Make a ch which shall contain some multiple of 6.

1st row, skip 5 ch and in the 6th make 1 s. c.,

5th ROW, 3 loops and 3 knots to turn, then continue as with 3d row.

Repeat last 4 rows as often as length requires.

The sides of the shawl receive no additional finish. The ends have a crocheted fringe.

ch 5, skip 5 ch and make 1 s. c. in the 6th. Work in this way across the entire row, finishing with 1 s. c. in last ch.

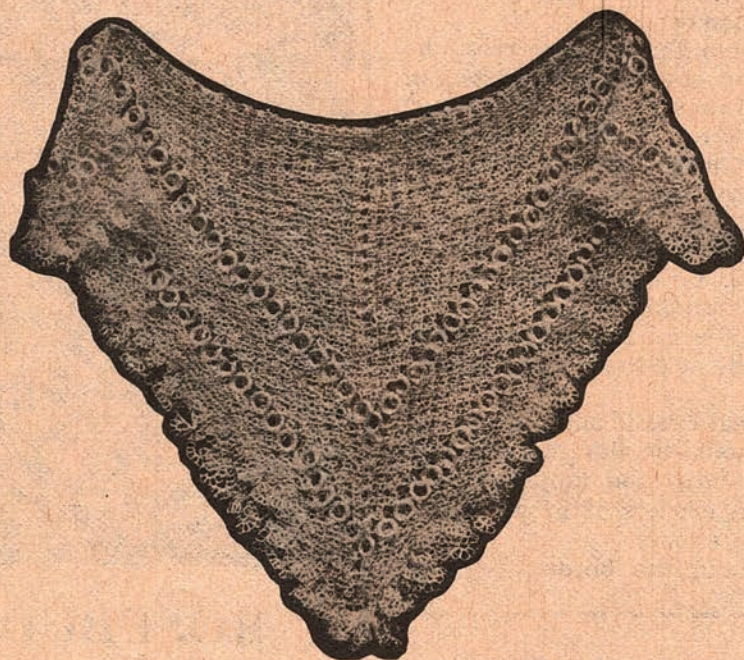
2d row, turn, ch 5, catch down in centre of first chain loop, ch 5, catch down in centre of next chain loop and repeat across row, finishing with 1 s. c. in centre of loop turned on 1st row.

On the 3d row the little rosebuds are introduced. Ch 5, catch down in centre of 1st chain loop, ch 5, wool over needle, pull up loop through centre of stitch in next chain loop, wool over needle and again through same stitch 3 times more. Wool over needle, and through all the loops on needle excepting 1, over and through 2. Work next 2 ch loops as usual, catching them down with s. c. The 3d loop again catch down with a rosebud. Repeat across row, catching down every 3d loop with a rosebud.

Repeat these 3 rows until the shawl is long enough.

Upon the 6th row, or the 2d rosebud row, the buds are arranged to come midway between those on the preceding row, and all the bud rows that follow are worked in the same way.

Make 1 sc in 1st stitch of edge, ch 50, 1 sc in next stitch, ch 50, 1 sc in next and so on across. When the other end is reached, turn and work in same way to starting point, thus making the fringe double.



SQUARE SHAWL

MATERIALS:

Four balls of ice wool
Medium-sized bone hook

Chain eight stitches and join in ring.

1ST ROW: Chain 5, work 1 sc in 2d ch, ch 5, 1 sc in 4th ch, ch 5, 1

sc in 6th ch, ch 5, 1 sc in 8th.

2D ROW: Chain 5, 1 sc in 1st of 5 ch just made, ch 5, 1 sc in 1st group of previous row, ch 5, 1 sc in 1st of 5 ch just made, ch 5, 1 sc in next group of 1st row, ch 5, 1 sc in 1st of 5 ch just made, ch

5, 1 sc in next group of 1st row, ch 5, 1 sc in 1st of 5 ch just made, ch 5, sc in last group. This forms the corners.

3D ROW: Chain 5, 1 sc in 3d ch of 5 which forms corner, ch 5, 1 sc in 1st of 5 ch just made, ch 5, 1 sc in 1st group of 2d row, ch 5, 1 sc in 3d of 5 ch at corner, ch 5, sc in 1st of ch just made, ch 5, 1 sc in 2d group, ch 5, 1 sc in 3d of 5 ch at corner, ch 5, sc in 1st of ch just made, ch 5, 1 sc in 3d group in 2d row, ch 5, 1 sc in 3d of 5 ch at corner, ch 5, 1 sc in 1st of ch just made. Work 36 rows like 3d.

FOR RING BORDER: * Chain 2, wind wool around finger 12 times, in ring thus formed work 2 sc, then 2 ch, 2 sc in 1st ch of 36th row. Repeat from * all around shawl.

Work 4 more rows of ch like 36th row, catching the 1st of the 4 into rings with 2 sc.

Work 2d row of rings like 1st, then 4 more rows of ch like 36th row.

FOR FRINGE: * Chain 14, sc in 2d st of 5 ch, ch 14, sc in 4th of 5 ch. * Repeat from * all around shawl.

SHAWLS OF OTHER SHAPES

Pentagon and hexagon shaped shawls are made exactly like the square shawls that are worked from the centre out, excepting that the 2d round is divided into 5 or 6 parts, as the case may be,

instead of 4 parts, and each row thereafter increased at those points.

Circular shawls are begun at the centre. In working them it is important to use those stitches

which shall keep the work from sagging, the great fault of most circular shawls. Herewith we give two patterns one made of Bear Brand Zephyr Shetland, the other of Bear Brand Shetland Floss. Both are designed to keep the work from dragging out of shape after a few days' wear, without in any way sacrificing their beauty.

SHELL CIRCULAR SHAWL

MATERIALS REQUIRED:

7 skeins Bear Brand Zephyr Shetland
1 medium sized bone crochet hook

Ch 4 and join. Ch 4, make 9 dc in ring, and join. Always ch 1 after every dc. Ch 4, 2 dc in every

space of preceding row, join, ch 4, 2 dc in every other space of preceding row, and 1 dc in that between.

5th ROW, ch 4, 1 dc in 1st space, 1 dc each in next two spaces, 2 dc in next, and so on around. Join. Repeat row after row, al-

ways making the additional stitches at the gores, until there are 22 dc between each two gores. NEXT ROW, ch 7, fasten at top of gore with sc, ch 7, fasten in space next to gore. Repeat the ch, fastening in every other space all around, excepting at the gores, where they are fastened, one in the gore itself, and one in the space at each side of it.

NEXT ROW, ch 4, catch down in 7 ch with dc, 1 ch 2 dc in next loop, and so on around the shawl.

NEXT ROW, 2 dc in space between 2 of preceding row, ch 1, 2 dc in same space, ch 1, repeat in next space, and around the shawl. Repeat for 7 rows, then make 7 rows of 6 stitch shells, and 7 rows of 8 stitch shells.

FINAL ROW, make 1 sc between 2 shells on row below, * 3 dc in centre of shell below, ch 3, catch in top of dc last made, repeat twice from *, 3 dc in same space. Repeat from beginning around shawl.

FLUFFY CIRCULAR SHAWL

MATERIALS REQUIRED:

1 lb. Bear Brand Shetland Floss
1 medium sized bone crochet hook

Wind the wool over the top of the finger 5 or 6 times, and into the ring thus formed make 15 dc, keeping the needle stitch tight as possible, but drawing the lower loops up sufficiently to make each dc fully 1 inch high. At the end of the round join.

2d RND, work as tightly as possible, since upon each repetition of this round depends the shapeliness of the shawl. Ch 4. Make 1 sc in first stitch, ch 4, 1 sc in next stitch. Continue to work these ch loops all around.

3d RND, ch 2 loosely, then make 2 dc in each ch loop below.

4th RND like 2d.

Repeat 3d and 4th rounds.

7th RND, 2 dc in 1st ch loop, 1 dc in the next. Alternate in this way throughout the round.

8th RND like 2d, 9th round 1 dc in each ch loop below, 10th round like 2d. Every 2d round is a repetition of the 2d round of the shawl, and no mention will be made of them hereafter, but merely of the rounds worked in dc.

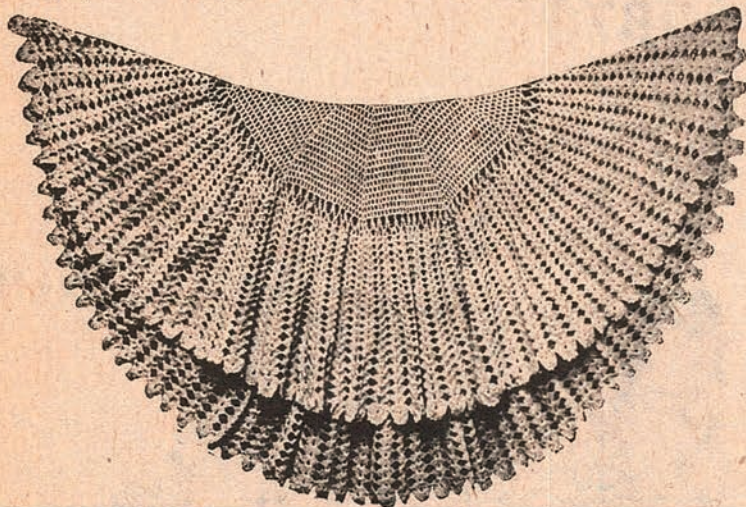
11th RND, 2 dc in every other ch loop, 1 dc in those between.

13th RND, 2 dc in every 3 dc ch loop.

15th RND, 1 dc in each loop.

17th and 19th RNDs, like 11th.

NEXT 7 dc rounds, 1 dc in each loop then make 1 round with 2 dc in every 2d loop, and 2 more rounds plain. Make a final ch loop round, and fasten off.



Fashion through the Years



1873



1913



1918

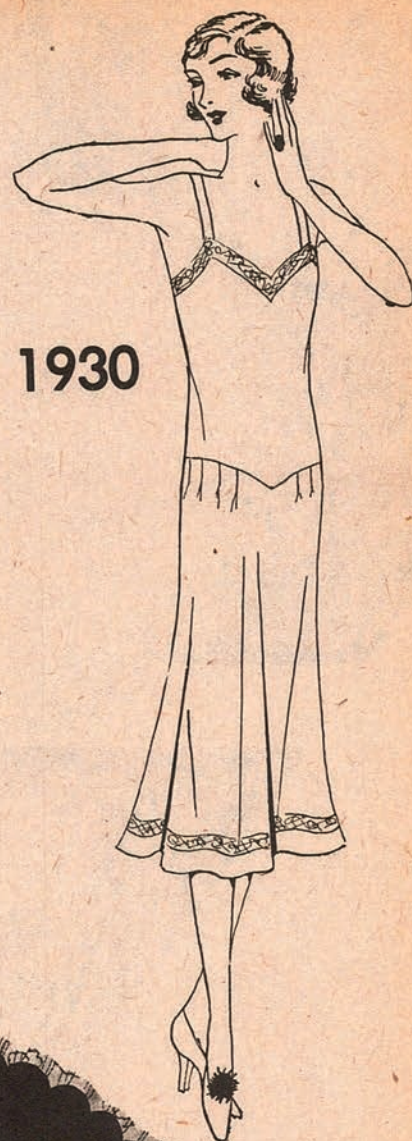
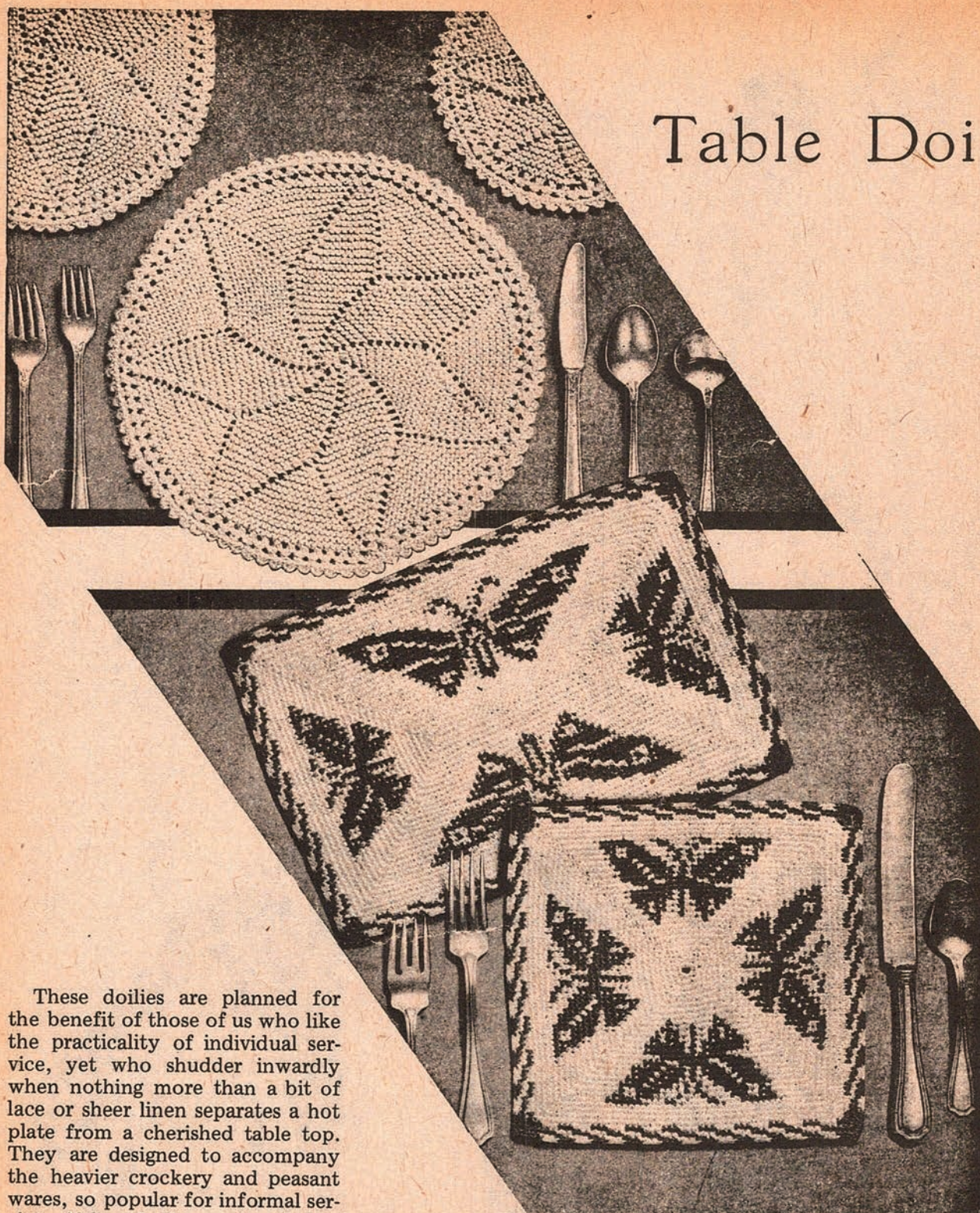


Table Doilies



These doilies are planned for the benefit of those of us who like the practicality of individual service, yet who shudder inwardly when nothing more than a bit of lace or sheer linen separates a hot plate from a cherished table top. They are designed to accompany the heavier crockery and peasant wares, so popular for informal service. Although the smaller doilies for bread-and-butter plates, tumblers and cups and saucers are not strictly necessary, from a utilitarian standpoint, they are included as being a part of the table dress.

IF YOU KNIT

Those who knit will enjoy making a set of such mats in coarse softly twisted cotton No.6. Five No.13 steel knitting needles are needed.

FIVE INCH DOILY

Cast on 7 st.

1ST RND: * Thread over needle, k 1, repeat from * around.

2ND RND: * Purl the over, p the next st, repeat from * around.

3RD RND: (O, k 2) 7 times.

4TH RND: Purl 21.

5TH RND: (O, k 3) 7 times.

6TH RND: Purl 28.

7TH RND: (O, k 4) 7 times.

8TH and every other Rnd: Purl.

9TH and every other Rnd: Increase a st in each section until the 15th Rnd is worked thus - (O, k 8) 7 times.

16TH RND: Purl.

17TH RND: (O, k 1, o, k 6, k 2 together) 7 times.

18TH and every other Rnd: Purl.

19TH RND: (O, k 3, o, k 5, k 2 together) 7 times. Continue in-

creasing and decreasing in this way, ending with (o, k 13, o, k 2 together) 7 times. Then purl one round and knit one round. In next round * o, k 2 together, repeat from * around. Knit one round, purl one round.

The picot edge is crocheted. Insert hook into the first 2 st, thread over and draw through, ch 3, insert hook into the same 2 st, over and draw through 2 st, over and draw through both loops on hook, * insert hook into the next 2 st, over, draw through the 2 st, over, draw through both loops on hook, picot of 3 ch. Repeat from * around and fasten off.

Work a few buttonhole stitches with thread end at center and fasten off.

SEVEN INCH DOILY

Proceed as for five-inch doily, increasing 1 st in each section for two additional rounds, working 19th Rnd thus: (O, k 10) 7 times. 20TH RND: Purl.

21ST RND: (O, k 1, o, k 8, k 2 together) 7 times.

23RD RND: (O, k 3, o, k 7, k 2 together) 7 times. Continue in this way ending with - o, k 17, o, k 2 together. Then purl one round, knit one round, make row of holes, knit one round, purl one round and finish with picots, worked as for the five-inch doily.

NINE INCH DOILY

Proceed as for five-inch doily until there are 7 sections of (o, k 13). Purl 1 round.

NEXT RND: (O, k 1, o, k 11, k 2 together) 7 times. Continue increasing and decreasing as for smaller doilies, ending with (o, k 23, o, k 2 together). Then purl one round, knit one round, work

row of holes, knit one round, purl one round, finish with picots and fasten off.

IF YOU CROCHET

For the crocheter has been planned a set of square doilies in two contrasting colors - one for the pattern and the other for the background, working in the simple double crochet stitch throughout (having loop on hook, insert in stitch, over and draw through, over and draw through both loops on hook), the color not in use being carried along inside the stitch. The resulting texture is very firm and has a depth which makes it very suitable for a protective mat.

This set consists of an eight-by-eleven-inch platter doily and eight-inch square plate doilies, patterned with butterflies. Smaller doilies omit the butterflies, but are bordered with color to match the others. No.3 pearl cotton and a No.3 steel crochet hook are used.

The mats illustrated are white patterned with yellow. Five large balls of white and three of yellow are sufficient for one oblong and four eight-inch mats.

All white stitches are worked over the yellow thread and, at points indicated in directions and on working chart, the threads are changed and the stitches forming the butterflies are worked in color over the white thread. As the loop on hook always makes the top of the next stitch, be careful to count the body of the stitches when working the butterflies. Make all doubles into both loops of stitch below.

EIGHT INCH SQUARE DOILY

1ST RND: With white, ch 3 and,

working over yellow thread, make 8 dc into 2nd st of ch, join with sl st in 1st st.

2ND RND: Ch 1, covering thread end work (3 dc in next st, dc in next) 3 times, 3 dc in next, dc in sl st of last round, sl st in 1st of 3 corner st.

3RD RND: Ch 1, 3 dc in next st, (dc in each of 3 st, 3 dc in next st) 3 times, dc in each of 2 st, dc in sl st of last round, sl st in 1st of 3 corner st.

4TH RND: Ch 1, 3 dc in next st, (dc in each of 5 st, 3 dc in next st) 3 times, dc in each of 4 st, dc in sl st of last round, sl st in 1st dc of round. Work four more rounds, always adding 2 stitches between corners and slip stitching in 1st double of round to have the joining along corner.

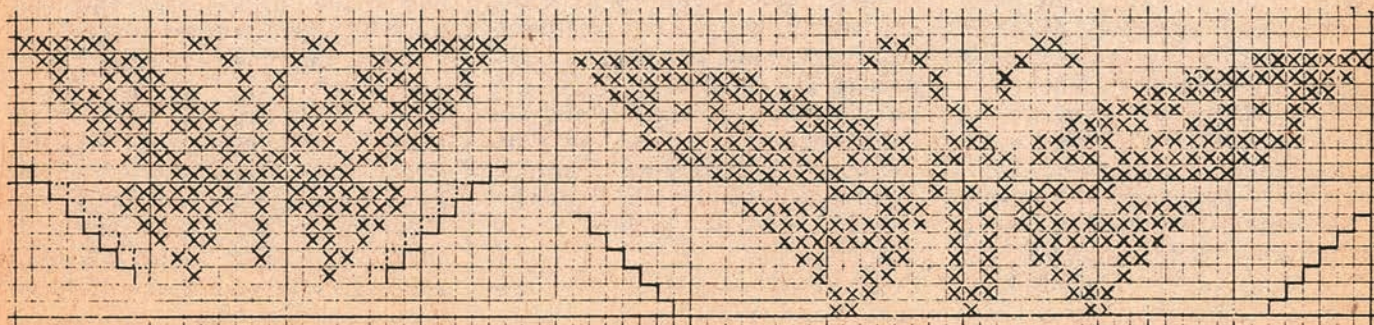
9TH RND: (See 1st row of working chart for small butterfly). Ch 1, * 3 dc in next st, dc in each of 3 st, change to color, working over white thread, make 1 dc, with white thread (working over color) make dc in each of 7 st, change threads and work 1 dc, with white work dc in each of 3 st, repeat from * around, sl st in 1st dc.

10TH RND: Ch 1, * 3 dc in next st, dc in each of 3 st, change to color and work 2 dc, with white 3 dc, with color 1 dc, with white 3 dc, with color 2 dc, with white 3 dc, repeat from * around, sl st in 1st dc.

Continue following chart for small butterfly (each section of chart represents one stitch). Then work four rounds with white (over color).

For border, work alternately 3 doubles with color and 3 doubles with white, planning to turn cor-

The arrangement of this chart shows the relation of the large and small butterflies when working the oblong doily. When working the square doily count from the outer zigzag lines framing the small butterfly, when working the oblong count from the inner row of zigzags



ner with 4 stitches, 2 in corner stitch and 1 on each side. In 2nd and 3rd rows of border work with white on top of color and with color over white, always turning the corner with color.

OBLONG DOILY

1ST RND: With white ch 30, skip 1st st from hook, working over yellow thread, make 2 dc in next ch, dc in each of 27 st, 3 dc in next; then on opposite side of foundation ch work 28 st, sl st in 1st dc.

2ND RND: Ch 1, 3 dc in next st, 27 dc, 3 dc in next, dc in next st, 3 dc in next, 27 dc, 3 dc in next, dc in sl st of last round, sl st in 1st of 3 corner st.

3RD RND: Ch 1, 3 dc in next st, 29 dc, 3 dc in corner st, dc in each of 3 st, 3 dc in corner st, 29 dc, 3 dc in corner st, dc in each of 2 st, dc in sl st of last round, sl st in 1st of 3 corner st.

4TH RND: Ch 1, 3 dc in next st, 31 dc, 3 dc in corner st, 5 dc, 3 dc in corner st, 31 dc, 3 dc in corner st, dc in each of 4 st, dc in sl st of last round, sl st in 1st of 3 corner st.

5TH RND: Ch 1, 3 dc in next st, 33 dc, 3 dc in corner st, 7 dc, 3 dc in corner st, 33 dc, 3 dc in corner st, 6 dc, dc in sl st of last round, sl st in 1st of 3 corner st.

6TH RND: (Starting large butterfly on long side of work). Ch 1, 3 dc in next, * dc in each of 9 st, change to color, working over white thread, make 2 dc, with white thread (working over color) make dc in each of 6 st, change threads and work 1 dc, with white 6 dc, color 2 dc, white 9 dc, 3 dc in corner st *, dc in each of 9 st, 3 dc in corner st, repeat from * to *, 8 dc, dc in sl st of last round, sl st in next st.

7TH RND: Ch 1, 3 dc in next, * dc in each of 10 st, change to color and work 3 dc, white 4 dc, color 3 dc, white 4 dc, color 3 dc, white 10 dc, 3 dc in corner st *, dc in each of 11 st, 3 dc in corner st, repeat from * to *, 10 dc, dc in sl st of last round, sl st in next.

8TH RND: Ch 3, 3 dc in next, * dc in each of 10 st, with color 1 dc, continue, following 3rd row of chart for large butterfly, then with white work 10 dc, 3 dc in corner, dc in each of 2 st, with color 1 dc, white 7 dc, color 1 dc, white 2 dc, 3 dc in corner st, repeat from *

ending with 1 dc and dc in sl st.

9TH RND: Work corners as before, follow 4th row of large butterfly and 2nd row of small one. Always work the last dc of round in sl st of previous round and sl st in 1st dc of round to have the joining along corner where it will not be noticeable. When last row of design is finished, work four rounds with white and add border as for square doily.

OR YOU CAN QUILT

Protective mats of another type, which provide a delightfully colorful background for tableware and may be made even more quickly than the others, are quilted on the sewing machine. Nile green calico print, patterned with an all over design in a darker green, was used for the mats illustrated, the stitching and binding repeating the color of the tiny orange dots marking the centers of the tiny flowers.

Two pieces of calico of the same size and four layers of sheet cotton wadding are needed for each doily. They may be made any size which is equally divisible on all edges. The place mat illustrated measures ten by twelve and one-half inches and the small square six and one-fourth inches. Starting at a corner the quilting lines are spaced at one and one-fourth inch intervals along the edges. These lines should be marked on the material with pencil and ruler. Then baste the several thicknesses of material carefully together along the edges and stitch. Trim away any cotton which may show along the edges, and tie the thread ends. Then bind the edges with bias-fold, stitching it along the top and hand sewing it down on the back along the line of stitching.

Mats of this nature may be made any shape preferred - round, square, oblong, or may have the corners cut, like the ones pictured, before stitching, trimming the corners of the small doily diagonally on the first penciled line and the larger one on the second line. Fold the bias-fold slightly when turning corners so as to keep the angles intact and make the joining on one of the corners.

Contributed by: Maye Cunningham, Box 8, Vermont, Ill. 61484



SHETLAND FLOSS BOA

MATERIALS REQUIRED: 1 lb. of Bear Brand Shetland floss; 10 yards of narrow cotton tape; 1 Bear Brand boa frame*.

Place the frame upon the edge of the table, sliding the board on top and the springs beneath, and having the pins point outward.

Take a long end of the tape and lay the centre of it across the foundation board, exactly midway between the pins. Have ready two balls of the yarn and wind around the pins, crossing the loops at the centre to form a figure 8. When there are 8 double loops upon each pin, make a single knot of tape over them, drawing it as tightly as possible.

Continue to work in this way, making a knot in the tape after every 8 loops, until the pins have been filled up. The tendency will be to draw the loops tighter as the end of the pins is neared, and care must be taken to avoid doing so.

When the pins have been filled, pull all the loops off them, then return to them the last set of loops, and continue as before. When the boa is about two yards long, knot the tape securely, remove the work from the pins, and shake well. The loops will fall apart, giving the appearance of the genuine feather boa.

IRISH CROCHET DOILY (10 inch diameter)

MATERIALS:

2 balls J&P Coats size 50 mercerized 6 cord, white or ecru
Steel crochet hook No. 12

Starting at center, ch 9, join with sl st.

1ST RND: 16 sc in ring, sl st in 1st sc made.

2ND RND: Sc in same place as sl st, * ch 5, skip 1 sc, sc in next sc. Repeat from * around, ending with ch 5.

3RD RND: * Sc in next sc, 2 sc in ch-5 sp, ch 4. Repeat from * around.

4TH TO 15TH RND INCL: * Skip 1st sc, sc in each remaining sc of sc group, 2 sc in ch-4 sp, ch 4. Repeat from * around (15 sc in each sc group on last rnd).

16TH RND: * Skip 1 sc, sc in next 13 sc, ch 4, sc in ch-4 sp, ch 4. Repeat from * around.

17TH RND: * Skip 1 sc, sc in next 11 sc; (ch 5, sc in next loop) twice; ch 5. Repeat from * around. Continue in this manner, having 2 sc less in each sc group and 1 loop more between sc groups on each rnd, until 1 sc remains in each sc group, ending with ch 5, sc in loop preceding 1st sc.

Now work as follows:

1ST RND: * Ch 2, sc in next loop; (ch 5, sc in next loop) 7 times. Repeat from * around, ending with sc in loop preceding 1st ch-2.

2ND RND: * 5 dc in ch-2 loop, sc in next loop, (ch 5, sc in next loop) 6 times. Repeat from * around, ending with ch 5, sc in center st of dc group.

3RD RND: * (Ch 5, sc in next loop) 6 times; ch 5, sc in center st of next dc group. Repeat from * around, ending with sc in last loop of previous rnd.

4TH RND: 5 dc in next sc (directly above previous dc group), sc in next loop, then work ch-5 loops around, working 5 dc in the sc directly above previous dc groups.

5TH RND: Work ch-6 loops around, working sc in center st of dc group.

6TH RND: Work ch-6 loops around, making 7 dc in sc directly over dc group below.

7TH RND: Work ch-7 loops around.

8TH RND: Work ch-8 loops around, ending with sc in loop be-

fore the loop above dc group.

9TH RND: Ch 8, * in next loop (directly above dc groups) work 4 3-d tr clusters with ch 5 between. Clusters are made as follows: Holding back the last loop of each d tr on hook work 3 d tr in same place, thread over and draw through all loops on hook. Ch 8 after last cluster, then (sc in next loop, ch 8) 6 times. Repeat from * around, ending with ch 5, sc under the ch-8 just before 1st cluster. Fasten off.

LARGE MOTIF

(Make 8)

Starting at center, ch 15. Join with sl st to form ring.

1ST RND: Ch 1, work 26 sc in ring. Join with sl st in 1st sc.

2ND RND: Ch 4, * dc in next sc, ch 1. Repeat from * around. Join to 3rd st of ch-4 first made (26 sps).

3RD RND: 2 sc in each sp around. Join (52 sc).

4TH RND: Ch 4, then work tr in each sc around, increasing 8 tr in the rnd — to inc, make 2 tr in 1 st. Join (60 tr).

5TH RND: Sc in same place as sl st, * ch 2, skip 2 sts, tr in next st, ch 2; d tr in each of next 5 sts with ch 2 between; ch 2, tr in next

st, ch 2, skip 2 sts, sc in next st. Repeat from * around. Join (5 fans).

6TH RND: * 2 sc in next sp; in each of next 6 sps make 2 sc, ch 3 and 2 sc; work 2 sc in next sp. Repeat from * around; sl st in 1st sc made. Fasten off.

ROSETTE

(Make 8)

Starting at center, ch 10, join with sl st to form ring.

1ST RND: Ch 1, work 20 sc in ring. Join with sl st in 1st sc.

2ND RND: Ch 1, sc in same place as sl st, * ch 5, skip 3 sc, sc in next sc. Repeat from * around.

Join last ch-5 with sl st in 1st sc.

3RD RND: In each loop around make sc, h dc, 5 dc, h dc and sc. Join.

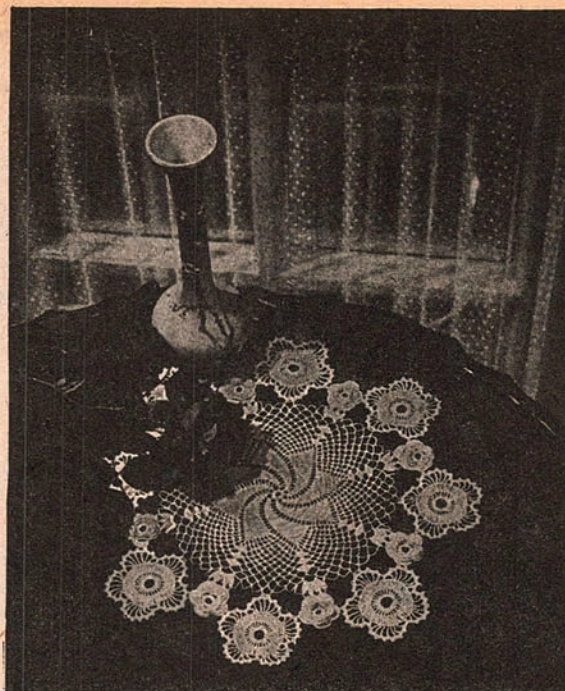
4TH RND: * Ch 6, sc between scs of next 2 petals. Repeat from * around. Join.

5TH RND: Make a petal in each loop, having 7 dc instead of 5 dc on each petal.

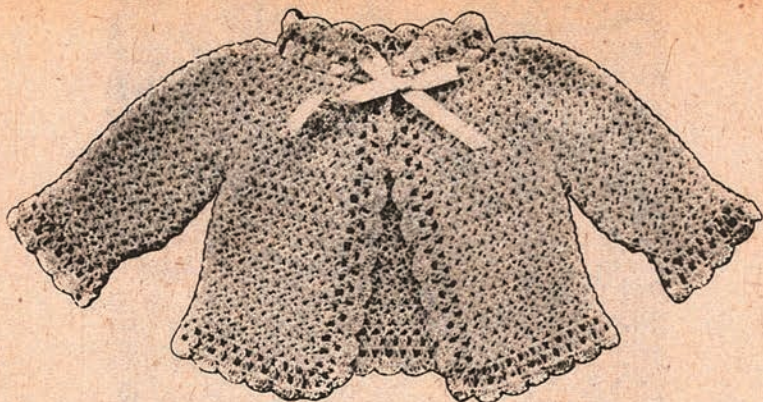
6TH RND: Work as for 4th rnd, making ch 7 (instead of ch-6).

7TH RND: Same as 5th rnd, making 9 dc (instead of 7). Fasten off.

Sew motifs and rosettes to doily as in illustration.



IRISH CROCHET DOILY



SACK IN YORKSHIRE STITCH

Little Things to crochet

INFANT'S SACK IN YORKSHIRE STITCH

MATERIALS: Crochet wool, one skein cream-white, one skein pink, bone crochet-hooks No. 3 and No. 1.

Begin at the neck with larger hook. Chain 51 very loosely (13 inches), then ch 2 more closely. ROW 1: Wool over, draw up a long loop (about 3/8 inch) in the 2d ch from hook, wool over, draw up a long loop in next ch, over, through the 5 loops on hook; ch 1 closely, * over, draw a loop through the same ch with last loop, over, draw loop through next ch, over, draw through 5 loops on hook, ch 1 closely. Repeat from * until there are 50 clusters, ch 3, turn.

ROW 2: Over, draw a loop through joining st of first cluster below, over, draw loop through joining st of 2d cluster, over, draw through 5 loops, ch 1, * over, draw loop through same st with the last loop, over, draw loop through next cluster, over, draw through 5 loops, ch 1, repeat from *. Work 11 sts, increase, (draw 1st loop of the st through the space with 2d loop of previous st, as usual, draw 2d loop through the space between 2 sts below, draw 1st loop of next st through the same space between sts), work 2 sts, increase, work 24 sts, increase, 2 sts, increase, 11 sts

to complete the row.

ROW 3: Increase at the same four points, having 11 sts at each end, 24 sts across back, and 4 sts between points of increasing on shoulders. Continue increasing, making 2 more sts on shoulder in every row, until there are 10 rows altogether (18 sts on each shoulder).

ROW 11: 31 sts, turn, join with sl st to the ch between 11th and 12th sts of row. The 20 sts included by this joining will be the first row of sleeve. Work back and forth on these 20 sts, joining every round, for 9 rounds more; decrease 1 st at the end, just before joining, every round for 4 rounds. Work one round without decreasing, and break wool.

Fasten wool in the joining st with last half of last st of sleeve; work across back (24 sts) and 20 sts of second shoulder; join, including 20 sts, and make sleeve as before. After finishing second sleeve, join wool in st with last st of sleeve, and work the 11 sts of front, turn, work entirely across the body of sack, putting 2 sts in the space under each arm. Continue until there are 25 rows, counting from the neck. Break wool.

BORDER: With fine hook and pink wool, make 2 t in every space around sleeve, join.

RND 2: 2 t in every space of 1st round; join.



BABY CAP IN CROCHET WITH
FORGET-ME-NOTS

RND 3: D in 1st space, * 5 t in next sp, d in next sp; repeat from *.

Work the border around the entire sack, making 2 t in every other ch at neck and 2 groups of 2 t each for every 3 rows along front, 4 t in corners.

BABY CAP IN CLUNY CROCHET WITH FORGET- ME-NOTS

MATERIALS: Three balls linen crochet thread No. 50, two steel crochet-hooks No. 1 and No. 12. Face measure about 13 inches.

MEDALLION FOR CROWN: With No. 1 hook, ch 3, join, 2 d in each st. Continue round and round, widening 2 d in 1 d when necessary, to keep it flat, until 3/4 inch in diameter, join with sl st. Chain 6, t in d, * ch 3, t in d, repeat from * around centre, making 10 t (counting 1st ch of 3 as 1 t), join with sl st. Three d over each ch, d in each t around. Make about 5 rows of d, widening above each t until work measures about 2 inches in diameter. Join and change to No. 12 hook. Chain 4, t in d, * ch 6 t where 6 ch started, slipping needle under two threads lying on top, t in next d, ch 2, t in d; repeat from * (24 ch loops), join. **VINE AROUND MEDALLION:** With No. 12 hook, sl st to middle of ch loop, ch 10, * turn, 2 d, 5 h

t, 2 d, sl st through ch, turn forward 2 d, 5 h t, 2 d, ch 3, turn, d in each st down side, sl st tightly through ch at base of leaf, turn, d along other side to tip of leaf, catch both sides of leaf together with d, ch 3, ch 3 more and catch back in 4th st from hook to form p; ch 7 (this begins forget-me-not), 2 t in 4th st from hook, ch 3, 3 t where 3 ch started, slipping the needle under two threads lying on top) (draw that st loose, as it forms a small hole and is the centre of the flower). Chain 3, sl st in centre, * ch 3, 3 t in centre, ch 3, sl st in centre, repeat from last *, ch 3, t in centre, join with sl st to first incomplete petal, d tightly around ch to shape this petal better. This completes the flower of four petals. Chain 3, p, ch 3, d in 3d ch loop on edge of medallion (skipping 1 ch loop). Chain 10 for next leaf. Repeat from first *, except that in d around leaf between the 4th and 5th stitches on the last side (right), t to the nearest petal of the flower to hold it in place. There should be 12 leaves and 12 flowers.

ROW 1 AROUND VINE: Having thread at tip of a leaf, with No. 12 hook * d tightly through 1st st of ch, ch 5, d in first free petal of flower, ch 4, d in next petal, ch 5, d in tip of leaf; repeat from *.

ROW 2: Change to No. 1 hook, * 3 d over 5 ch and 2 d over 4 ch; repeat from * around crown.

ROWS 3 to 7: D in d all around, fastening off at tip of leaf where these d began. Tie a short colored thread through the work at the tip of a leaf to mark the middle of the back of neck.

LEAVES. CLUSTER OF THREE. No. 12 hook, ch 3, join, * ch 10, turn, 9 d in ch, turn backward, skip 1st d, sl st in next d, 7 d in d, ch 3, turn, 2 d (down other side of 10 ch), 1 h t, 3 t, 1 h t, 1 d, 1 sl st, sl st to middle ch of 3, repeat from *, making 3 leaves in cluster; fasten off, leaving end of thread. With this end of thread and sewing needle sew firmly in shape at base of leaves, and sew this cluster to top of crown. Make two other clusters and sew one on each side just opposite the second forget-me-not (in vine) from marking thread at back of neck. Make a forget-me-not on each side of top leaf cluster, by tying thread in

edge of crown $\frac{3}{4}$ inch from middle of cluster and fastening one petal to side of nearest leaf with a t.

TO BEGIN HEAD PIECE: Fasten thread to tip of middle leaf in cluster on right side of neck, with No. 12 hook ch 10, d in tip of next leaf, ch 5, change to No. 1 hook, d in crown three-fourths of an inch from the middle of this leaf cluster, d in each d along side until within one-half inch of forget-me-not, change to No. 12 hook. Chain 5, d in outer petal of flower, ch 5, d in tip of first leaf, ch 10, d in tip of middle leaf, ch 10, d in last leaf, ch 5, d in flower, ch 5. Change to No. 1 hook, d in crown one-half inch from flower, d in d along side until within three-fourths inch of middle of last leaf cluster. Change to No. 12 hook, ch 5, d in tip of leaf, ch 10, d in tip of middle leaf, turn; with No. 1 hook, * 7 d over 10 ch, 3 d over 5 ch, d in d along side, 3 d over 5 ch, 3 d over 5 ch, 4 d over 10 ch, repeat from * down other side, reversing the order of the directions. Double back and forth 4 rows. You will now see that it is curved in too much at the sides. Build it out by working back and forth 3 or 4 rows from the top of leaf cluster at the neck to flower at the top, turning with 2 sl sts and not exactly at the same place

each time, so filling in will not show. Make 8 rows of d, counting from leaf cluster at top.

VINE IN HEAD PIECE: With work right side out and thread at right-hand corner of the cap, ch 10 and continue as in crown except that it is caught in the d instead of the 6 ch loops. Catch well over into 2d row of d to give firmer edge.

CHAIN AT FRONT EDGE OF VINE: Having thread at tip of leaf at right side, with No. 12 hook, * ch 4, d in 1st petal of flower, ch 3, d in next petal of flower, ch 4, 2 d at tip of leaf (1st d through leaf and next through ch to hold leaf flat); repeat from *.

ROW 2: With No. 1 hook, 2 d over each ch. Double in d back and forth 12 rows. Turn at one corner and d around the neck, 12 d across these 12 rows, 5 d across vine, 5 d across the 8 rows of d (in front of leaf clusters.) Change to No. 12 hook, ch 10, 2 d in tip of loose leaf, ch 2, change to No. 1 hook, d in lower part of crown three-fourths of an inch from middle of leaf cluster, d in d across back of neck until within three-fourths of an inch of middle of next leaf cluster. Change to No. 12 hook, ch 2, 2 d in tip of leaf, ch 10, change to No. 1 hook, 5 d

Continued on page 38

EXPLANATION OF CROCHET STITCHES

CHAIN (ch). Make a slip knot on needle, draw thread through this loop. Again draw thread through this second loop and continue till ch is of length required.

SLIP STITCH (sl st). Put hook through work at st indicated in directions; draw thread through work and loop on needle at same time.

DOUBLE (d). Put hook through work, thread over hook and draw through, making two loops on needle; thread over again and draw through both loops.

HALF TREBLE (h t). Thread over needle, hook through work, thread over, and draw through, giving three sts on needle, thread over and draw through the three sts at once.

TREBLE (t). Thread over the needle, hook through work, thread over and draw through, giving three sts on needle, thread over, draw through two, over again and draw through remaining two.

DOUBLE TREBLE (d t). Thread over twice, hook through work, thread over and draw through, giving four sts on needle, * thread over and draw through two; repeat from * twice.

LONG TREBLE (l t). Thread over three times, hook through work, thread over and draw through, giving five sts on needle, thread over, work off by twos.

PICOT (p). A p is formed on a ch by joining the last four sts (or any given number) in a ring by working a d in the fourth st, counting from hook. In making p on d around the edge of motifs, the d is worked in the top of the last d.

FILET CROCHET. Filet crochet consists of open meshes called spaces (sp) and solid meshes called blocks (bl). A sp consists of 2 t with 2 chain (ch) between; a bl consists of 4 t; two or more bl consist of 3 times the number of bl plus 1 t. When a bl comes over a sp work t in t, 2 t over ch of 2, t in t. A foundation ch must be 3 times the number of meshes in the first row plus 6 ch to turn and form the first sp, or plus 3 ch to form first t, t in ninth st from hook for first sp, or fourth st from hook for bl. Chain 5 to turn and form first sp in succeeding rows. When a row starts with a bl, 3 ch equal first t of bl.

To add spaces at the beginning of a row ch 3 times the number of spaces plus 5, t in 9th st from hook for 1st sp and continue as usual. Put final t of added spaces in last t of previous row. At the end of a row add spaces thus: Chain 2, 1 t in same st with last t for first sp, and for each succeeding sp, ch 2, 1 t in middle of last 1 t (on level with top of previous row).

To drop spaces slip stitch across to starting-point.

TAILOR TACKS

in Process of Making

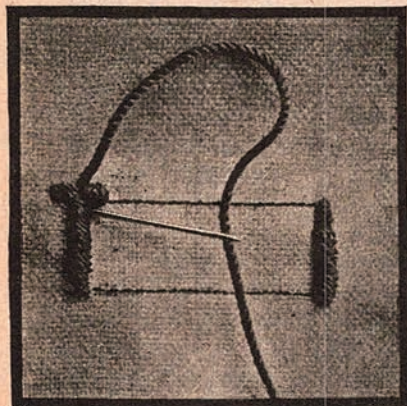


Fig. 1. Frequently used to finish pocket opening

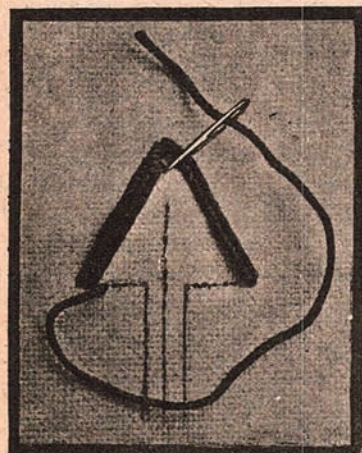


Fig. 2. Ready for the fourth stitch

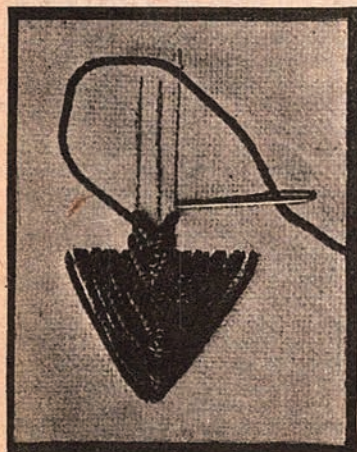


Fig. 3. Keep centre outline even

One of the most professional little touches the amateur can give to the coat or plain skirt made at home is a tack or a crow's foot. It is very simple to make these tacks, but one must know how in order to get them correct.

Figure 1 is frequently used at the ends of the pocket opening, and the way in which it is worked is quite obvious. Figures 2 and 3 are a useful little tack, and one of the easiest to make. To make this tack make a chalk or pencil outline, bring up the needle at the point, and send it down at one end of the arrow. Then beside this point where the needle is inserted bring it up again very close to the stitch on the inside, and down again at the point very close to the stitch already taken, up again at the point, and down at the opposite side of the arrow. Continue in this way, always making two stitches on one side, and one on the other, and keep all stitches even on the centre outline. The illustration shows two stitches on one side, and three on the other, with the needle in position for taking the fourth stitch.

A more durable tack is the one illustrated from Figs. 4 to 8 inclusive. This is accomplished by sending the needle down under the second stitch before taking the stitch at the second side point of the arrow. Continue each time on the right-hand side, slipping the needle under the last stitch. Figure 9 is the same tack continued to form a stem to the arrow. Figure 10 is worked in exactly the same way with the exception that the threads are drawn in at the side more like the crow's foot at the



Fig. 4. Always slip thread under second stitch

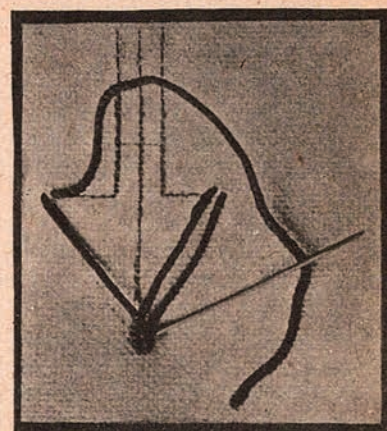


Fig. 5. Ready for two more stitches on the right side

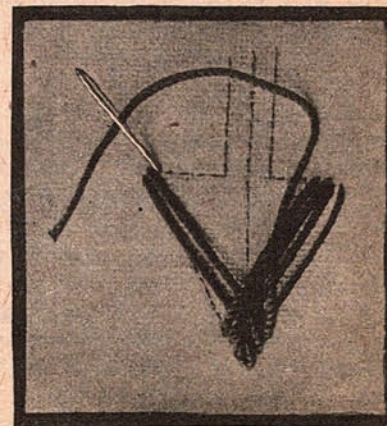


Fig. 6. Slip needle under last stitch each time



Fig. 7. Keep a straight line through the centre



Fig. 8. The last stitch completing the arrow



Fig. 9. Continued to form a stem to the arrow



Fig. 10. More like the crow's foot



Fig. 11. Beginning the crow's foot

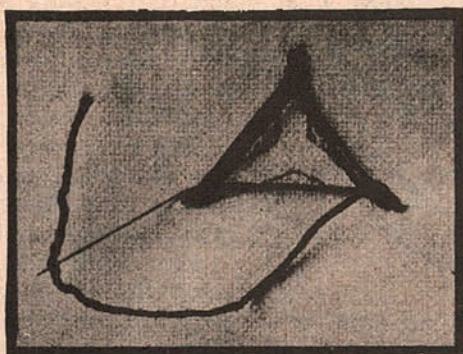


Fig. 12. All stitches are taken outside

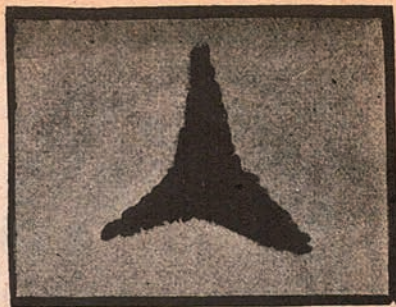


Fig. 13. Sides curve to shape

top of the page.

The crow's foot, Figs. 11, 12, and 13, is made by filling the outline with stitches all taken outside of the preceding one, thus compressing the stitches so as to curve the side of the tacks.

The star, Fig. 14, is made like the tack at Fig. 6, etc., only keep-

ing within its outline and compressing the stitches on the lines at the middle of the star.

Diaper tacks, Fig. 15, are made by laying straight stitches all the way across a square or diamond, and then darning or weaving alternately under a group of a certain number of stitches.

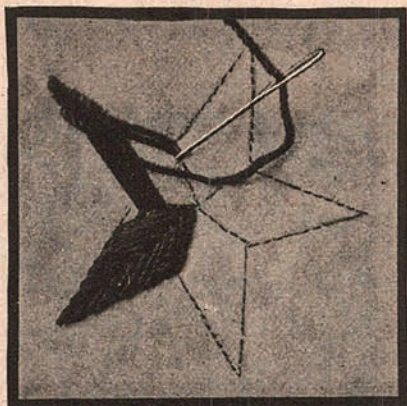


Fig. 14. The star is most ornamental



Fig. 15. Diaper tacks are woven



Shuttlebutt

TATTING WITH MYRTLE

As I write this early in October, the hillsides are beautiful in their lovely autumn colors. I wish you could ride with me among the hills and valleys of Potter County, Pennsylvania, as there is nothing that surpasses the beauty of the countryside at this time of the year. I feel that the criticism of our roadside signs, reading, "God's Country", is unjust; but of course, it is all God's country.

The design this month, was taken from a 1915 publication. I think you will enjoy making it, as the directions are very clear. The pattern may be put to many uses, and if you wish a straight edge, just add one double stitch between the picots along the inner edge. The crocheted edge may be omitted, as there are enough picots to be sewn on. The sample is made with No. 30 crochet cotton, and measures nearly 2 inches across.

Mrs. Dora Young, of Kittery, Maine, editor of the book "Knotless Tatting", visited me last July. She is a very delightful person, and an expert in tatting. She brought along some of her beautiful tatting, among which was a mobile, with the lovely tatted medallions. Mobiles seem to be quite popular right now, and if you have the book, "Tatting, by Gun Blomqvist and Elwy Persson" you will see ten pages of the mobiles, with many different shaped and different sized medal-

lions, tapering down to a small one at the end. Mrs. Young demonstrated taking out the stitches and the opening of a closed ring. To open it, you simply loosen the last stitch, and work the ring open to the size where you can work, correcting your mistake. Mrs. Young won several prizes at a New Hampshire fair, and the first prize ribbons were lovely large ribbons in red, white and blue!

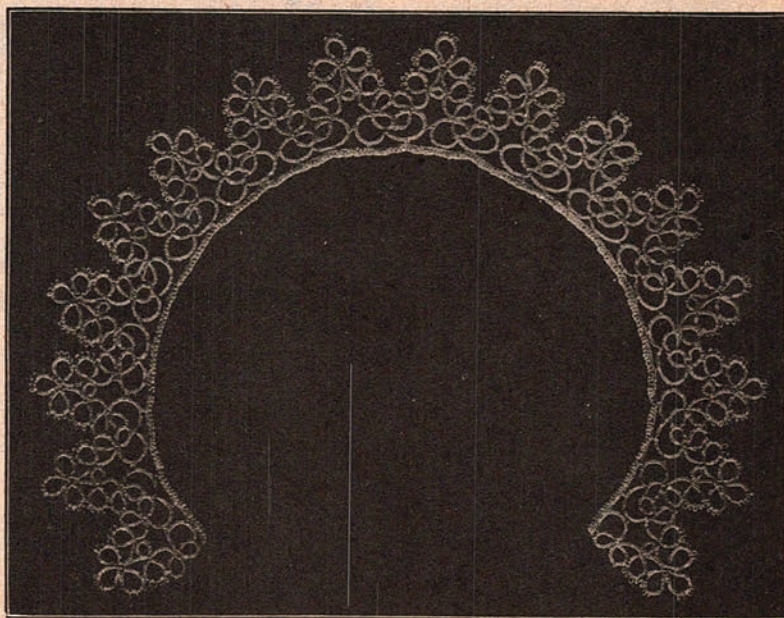
Some of my correspondents are using the little tatted motifs to decorate their envelopes. A letter came to me from Purdy, Mo. with a delightful small tatted flower arrangement in the lower left corner of the envelope. Many uses may be made with the tiny tatted flowers, besides on stationery and notes. One girl puts them on the pocket of her blouse. Another lady scatters them around on the yoke and near the hem of her baby's dresses, and still another sews them on the corner of her handkerchief.

In many of my letters, I find an inquiry for tatted butterflies. I do

have a few old designs of butterflies, but have not published them, as am not sure of the source. If some of our readers would like to lend me patterns and pictures of tatted butterflies, with magazine name and date, I will be glad to publish them if possible and return same. Butterflies seem to be a favorite among many people. Mrs. Mary Reed, of Sinking Spring, Pennsylvania, is working on a large picture of all butterflies in an antique oval frame. She also collects tatting shuttles, and is most interested in finding a bone tatting shuttle. Her street address is: [856 Columbia Ave., and her zip code number is 19608]. Might one of our readers have one to sell?

I am enjoying all of your letters, but because of the many letters I receive, it is impossible to answer all, (as much as I would like to) unless a SASE is enclosed. Wishing all a healthful happy summer. Happy Tatting!

Myrtle



TATTED COLLAR IN POINTS

TATTED COLLAR IN POINTS

This tatted collar pattern is an exceedingly adaptable one, and can be used either as a yoke for a waist or child's dress, or as a lace edge for a round centrepiece or doily, and still lose none of its effectiveness in the change.

The material used would, of course, depend upon the use made of tatting.

The points are joined together in the working and can be made larger by adding to the number of stitches in each ring and chain, thus making them any size to suit the individual taste or use.

Fill shuttle but do not break thread. Chain (ch) of 9 double stitches (ds), 1 picot (p), 9 ds, 1 p, 9 ds. Ring 9 ds, join to beginning of chain, 6 ds, 1 p, 3 ds, close. Ring 3 ds, join to last picot of first ring, 6 ds, 1 p, 3 ds, 1 p, 9 ds, close. * Chain 9 ds. Ring 9 ds, join to last picot of last ring, 1 ds, 5 p separated by 1 ds, 9 ds, close. Little ring, 7 ds, 1 p, 7 ds, close. The closings of little and the large rings should be on opposite sides of the chain, ch 9 ds. Ring 9 ds, join to last picot in last large ring, 1 ds, 4 p separ-

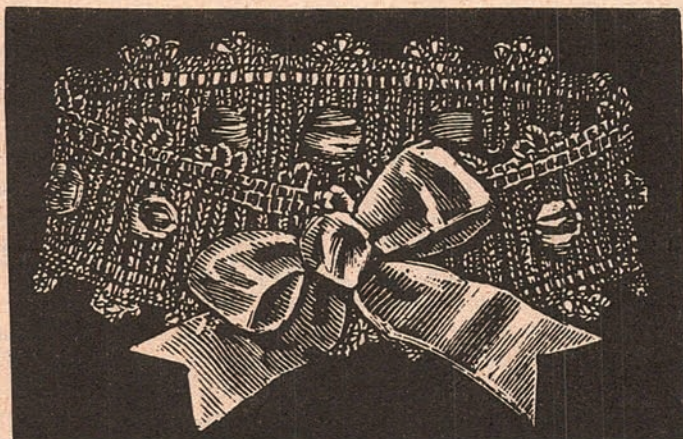
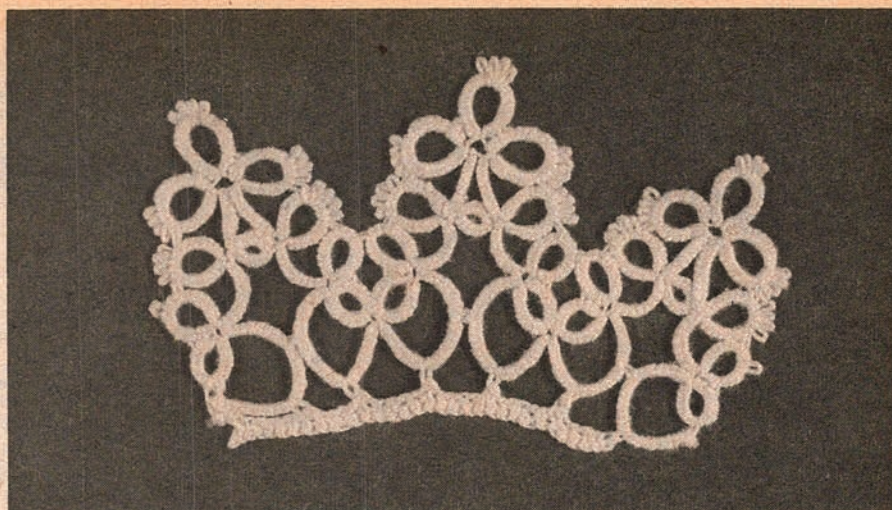
ated by 1 ds, 9 ds, 1 p, 3 ds, close. Ring 3 ds, join to last picot in last ring, 9 ds, 4 p separated by 1 ds, 9 ds, 1 p, 3 ds, close. Ring 3 ds, join to last p in last ring, 9 ds, 5 p separated by 1 d, 9 ds, close, ch 9. Ring 9 ds, join to last p in last ring, 1 ds, 5 p separated by 1 ds, 9 ds, close. Join both threads to picot in little ring, ch 9. Ring 9 ds, join to last picot in last ring, 3 ds, 1 p, 6 ds, 1 p, 3 ds, close. Ring 3 ds, join to last ring, 6 ds, 1 p, 9 ds, close, ch 9, join to first picot on opposite chain, 9 ds, 1 p, 9 ds, join to picot of last ring. This completes one point but without breaking

thread continue as follows:

Chain 9 ds, 1 p, 9 ds, 1 p, 9 ds. Ring 9 ds, join to same picot in last ring where chain was joined, 6 ds, 1 p, 3 ds, close. Ring 3 ds, join to picot in last ring, 6 ds, join to opposite ring, 3 ds, 1 p, 9 ds, close. Continue from * until desired number of clover-leaf points have been made.

Inside Edge. Fasten thread to beginning and with a crochet hook make two rows.

1st row - * Chain 6, slip stitch (sl st) into next picot *. Repeat from * to * around the entire neck. 2d row - 1 d in each chain stitch.



AN OLD FASHIONED GARTER

(1886)

MATERIALS: ½ ounce Crochet-Silk, 1 yard white satin ribbon No. 5, ¾ of a yard of white silk elastic, and a fine steel hook.

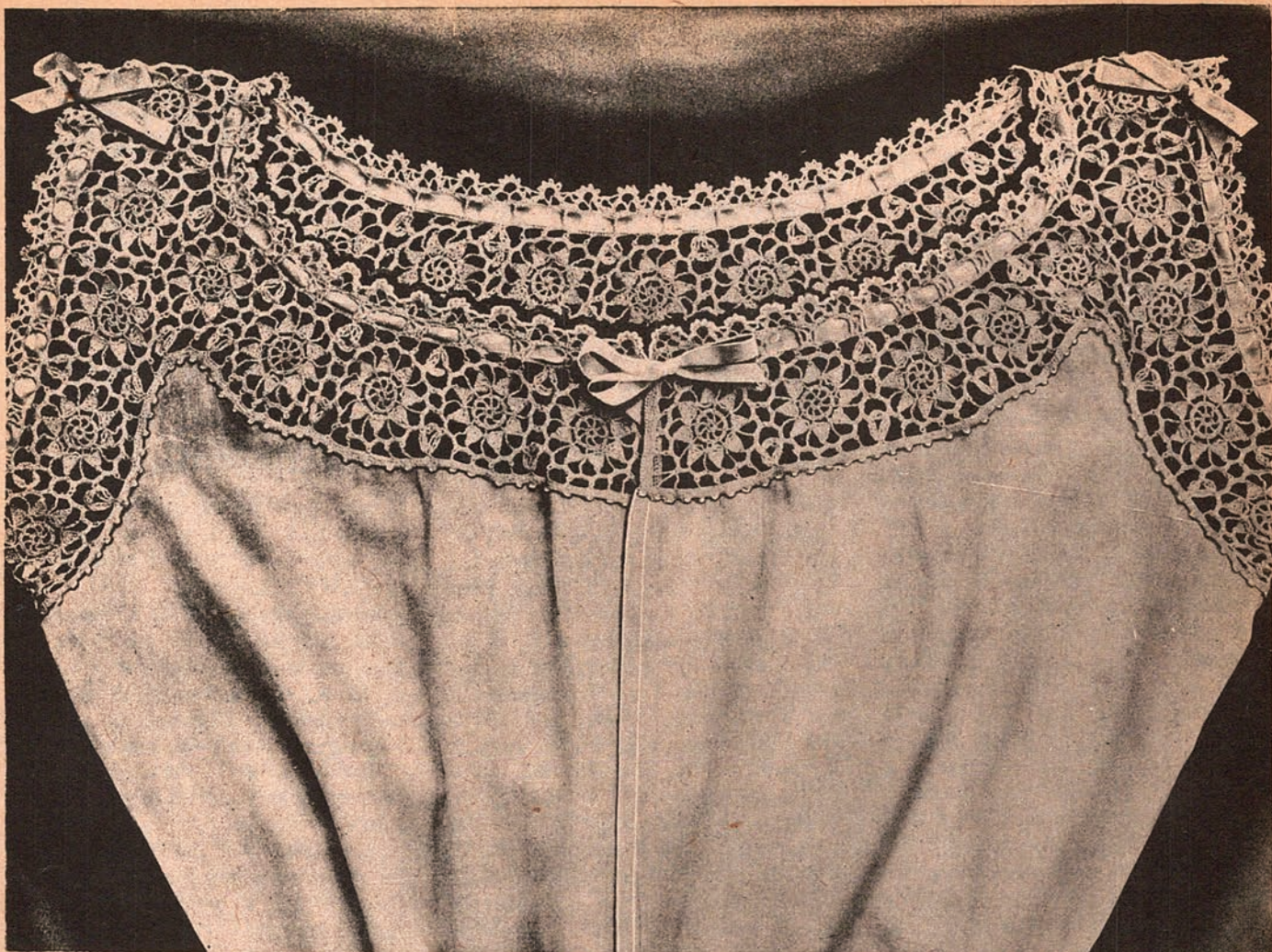
1ST, 2D AND 3D ROWS: Crochet back and forth with short crochet stitch, taking always the back part of the stitch, and remembering to

make 1 ch when the work is turned at the end.

4TH ROW: 5 sc, 8 ch; miss 8 stitches, 5 sc.

The next four rows are crocheted in sc stitch. Repeat these last 5 rows until the strip is 1 inch longer than the required size.

The border consists of 1 row of tr with 1 ch between them, and a picot edge made as follows: 3 sc, 5 ch and fasten back into the 1st ch with a sc stitch; 5 ch, fasten to second stitch and to foundation with a tr; 5 ch, fasten to second stitch and 5 sc on foundation. Repeat this edge for the entire length. Lace the elastic through the openings and cover the fastening with a bow of ribbon.



CORSET COVER

MATERIALS REQUIRED:

Crochet cotton, size 60, 4 balls
Crochet hook, size 13

This yoke is for 36 and 38, if a larger size is desired add one medallion on front of sleeve band.

This yoke is made with round medallions joined together.

MEDALLIONS: 1ST ROW: Ch 6, join to ring, 8 sc into ring, join.

2ND ROW: Ch 6, 1 dc into next st, ch 3, 1 dc into following st, continue around. Join last ch 3 to 3rd ch from beginning. (This row has 8 holes.)

3RD ROW: 4 sc into each space of ch 3, join.

4TH ROW: Ch 12, sk 2 chs, 1 sc, 1 hdc, 1 dc, 2 trc, 2 d trc into following chs, sk 3 sc of previous row, 1 dc into next * ch 9, sk 2 chs, 1 sc, 1 hdc, 1 dc, 2 trc, 2 d trc into chs, sk 3 sts, 1 dc. Repeat from * all around. When 8th petal is made join to 3rd ch from beginning.

5TH ROW: 7 sl sts up to point of first petal, 1 sc into point, ch 5, 1 d trc into st between 2 petals, ch 5, 1 sc into point of next petal, ch 5, continue around.

6TH ROW: 3 sc, 1 p, 3 sc around each ch 5, join and finish off.

Make one other medallion and join the 2 last p to 2 p of 1st medallion. To form yoke join one other medallion to 2 ps of 2nd medallion by skipping 5 ps from joining on one side which leaves 7 p on the other side. Join 4th and 5th medallion always to 2 ps by skipping 5 ps from joining for top which leaves 7 ps for bottom. This is one-half for front. Now make 10 medallions which join to 2 ps, skipping always 6 ps on each side. This is for sleeve.

Join 5th medallion of front to 3rd medallion of sleeve into 6th p from joining of 5th medallion of front to 4th p of 3rd medallion of sleeve, join next 2 ps, then join

following 2 ps and 1st p of 4th medallion of sleeve all 3 ps together, then join 2 next ps of front medallion to 2 next ps of 4th medallion of sleeve.

For back of yoke join 9 medallions into 2 ps having 5 ps at top 7 ps at bottom.

Join back to sleeve into 6th and 7th p from joining and bottom of back, to 7th medallion of sleeve into 3rd and 2nd p from joining working toward front then join next p of back into remaining p of 7th medallion and into first p of 6th medallion of sleeve all 3 together. Join 2 following ps of back to 2 next ps of 6th medallion of sleeve. Finish other side for sleeve and front the same way.

When all the medallions are completed and joined start at front of yoke into 6th p of bottom from joining working upwards, ch 8, 1 sc into next p, ch 6, 1 dc into 3rd p, ch 6, 1 trc, ch 6,

1 d trc, ch 6, 1 trc, all into next p. (This is corner for top.) Ch 6, 1 dc into next p, ch 6, 1 sc into next p, ch 6, 1 sc into 3rd p after corner, ch 6, 1 dc into 4th p, ch 6 * cotton 3 times around needle insert into next p, cotton 3 times around needle, insert into next p of next medallion, pull 3 times through 2 loops, cotton 3 times around needle, insert into same p, pull cotton 3 times through 2 loops, then through 4 loops, now pull 3 times through 2 loops. Make 2 more d trc, finish all 3 together into last p of first medallion, now make 3 d trc finished together into same p of 2nd medallion as 3 first d trc, ch 6, 1 dc into next p, ch 6, 1 sc into next p, ch 6, 1 sc into next p, ch 6, 1 dc into next p, ch 6 and repeat from * over 3rd and 4th medallion but on 3rd and 4th medallion there is only one p with sc.

When group of d trc after 4th medallion is made ch 6, 1 dc into next p of 5th medallion, ch 6. Repeat group of d trc into next p of 5th medallion of front and 4th medallion of sleeve, ch 6, 1 dc into next p of 4th medallion of sleeve, ch 6, repeat group of d trc, ch 6, 1 dc into next p, ch 6, 1 sc into next p, ch 6, 1 sc into next p, ch 6, 1 dc into following p, ch 6, repeat group of d trc, ch 6, 1 dc, into next p, ch 6, repeat group of d trc, between 6th medallion of sleeve and first medallion of back, ch 6, 1 dc into next p of first medallion of back, ch 6, 1 dc into next p, ch 6, repeat group of d trc,

ch 6, 1 dc into next p, ch 6, 1 sc into next p, ch 6, 1 dc into next p, ch 6, repeat group of d trc and continue around, finish other side of sleeve and front the same way.

After other corner of top of front is reached, ch 6, 1 dc, into next p, ch 6, 1 sc into next p, ch 6, 1 dc into next p, ch 6, 1 trc, ch 6, 1 trc, ch 6, 1 trc, all into next p, (this forms corner at bottom), ch 6, 1 dc into next p, ch 6, 1 sc into next p, ch 6, 1 dc, into next p, ch 6, repeat group of d trc as on top, ch 6, 1 dc into next p, continue always the same way, making between medallions the group of d trc, into p nearest to d trc, 1 dc and into remaining ps, 1 sc with ch 6 between.

At angles between front and sleeve after group of d trc is made, ch 6, 1 dc into next p, repeat group of d trc, ch 6, 1 dc into next p of 3rd medallion of sleeve, ch 6, repeat group of d trc between 3rd and 2nd medallion of sleeve and continue around sleeve making corners of sleeve same as on front of yoke. At angles between sleeves and back repeat the same as on front, continue around

When front is reached join to 3rd ch, from beginning.

7 sc into each space, into center st at corner 3 sc, continue all around yoke and sleeves join.

1 sc into each st to center st of corner at neck.

BEADING: Ch 6, * 1 d trc into next st, ch 3, cotton twice around needle, insert into center of d trc, cotton twice around needle, sk 3 sts, insert into next, pull through all loops on needle, 2 at a time, 1 d trc into next st, ch 6, sk 6, 1 d

trc, ch 6, sk 6, repeat from * all around neck. Continue with 1 sc into each st across front, 3 sc into corner at bottom and around bottom 5 sc, sk 1, 1 p, 5 sc, sk 1, 1 p, continue to corner of sleeve, 3 sc into corner st, 1 sc into each st across sleeve band, ch 6 and repeat beading along sleeve band, 1 sc into each st across other side of sleeve band and continue with 5 sc, 1 p, sk 1, 5 sc, 1 p, sk 1, all across back. Repeat the same for other side of sleeve and front.

When starting point of row is reached, 1 sc into each st across front, 7 sc around ch 6 of beading, ch 1, 1 sc into first space, 4 sc into space of ch 3, 1 sc into next space, 6 sc into each space of ch 6, continue across neck, 7 sc around ch 6, 1 sc into each st across front, turn, 1 p, into corner, 5 sc, sk 1, 1 p, 5 sc, sk 1, 1 p, continue across front to top of beading at neck.

EDGING: 3 sc into first sts, ch 5, sk 3, 1 sc, ch 5, sk 3, 1 sc, turn, 4 sc into first loop of ch 5, ch 5, 4 sc into next loop of ch 5, 1 sl st into next st, ch 2, sk 1, 1 dc, turn, 1 sc around ch 2, ch 3, * 2 sc, ch 5, 2 sc, ch 5, 2 sc, ch 5, 2 sc, ch 5, 2 sc around ch 5, ch 5, 5 sc into following sts of previous row, ch 5, sk 3, 1 sc, ch 5, sk 3, 1 sc turn, 4 sc into first loop of ch 5, ch 5, 4 sc into next loop, 1 sl st into next st, ch 2, 1 sc around last ch 5 of previous scallop, turn, ch 3, repeat from * around neck. Continue across front 1 p, 5 sc, 1 p, sk 1, 5 sc, finish off.

Along sleeve make 1 row of sc same as on neck and finish with edging the same as neck.

? " ? " ? " ? " ? " Query & Quote "

Does anyone know where I can buy natural silk embroidery floss? I have been looking for it for a long time. Does anyone have any instructions for crochet capes and stoles?

Mrs. Edna Stoudt, 121 Bouck St., Rome, N.Y. 13440

I am interested in the collector's corner of the Nov. 1976 issue. We have a child's sewing machine as illustrated on page 4, and would like to find an address to order sewing needles for it. Can anyone help?

Mrs. J. Blunden, Box 432, Ear Falls, Ont., Canada POU 1T0

I need information as to how to obtain a crochet pattern or crochet instructions for a bed doll or long full dresses for dolls size 17", 18" or 20". I will pay for the pattern or trade a pattern that I have for yours.

Mrs. Helen M. Boles, 2093 Brokensword Rd., Bucyrus, Ohio 44820

I would like to know if any readers make crochet doilies for sale. Also, if anyone will do crewel or cross-stitch work for people. If so, what will the charge be? I am willing to have some cross-stitch done and will pay someone to do it.

Ella Mae Anderson, P.O. Box 193, Foley, Al. 36535

Cross-stitch



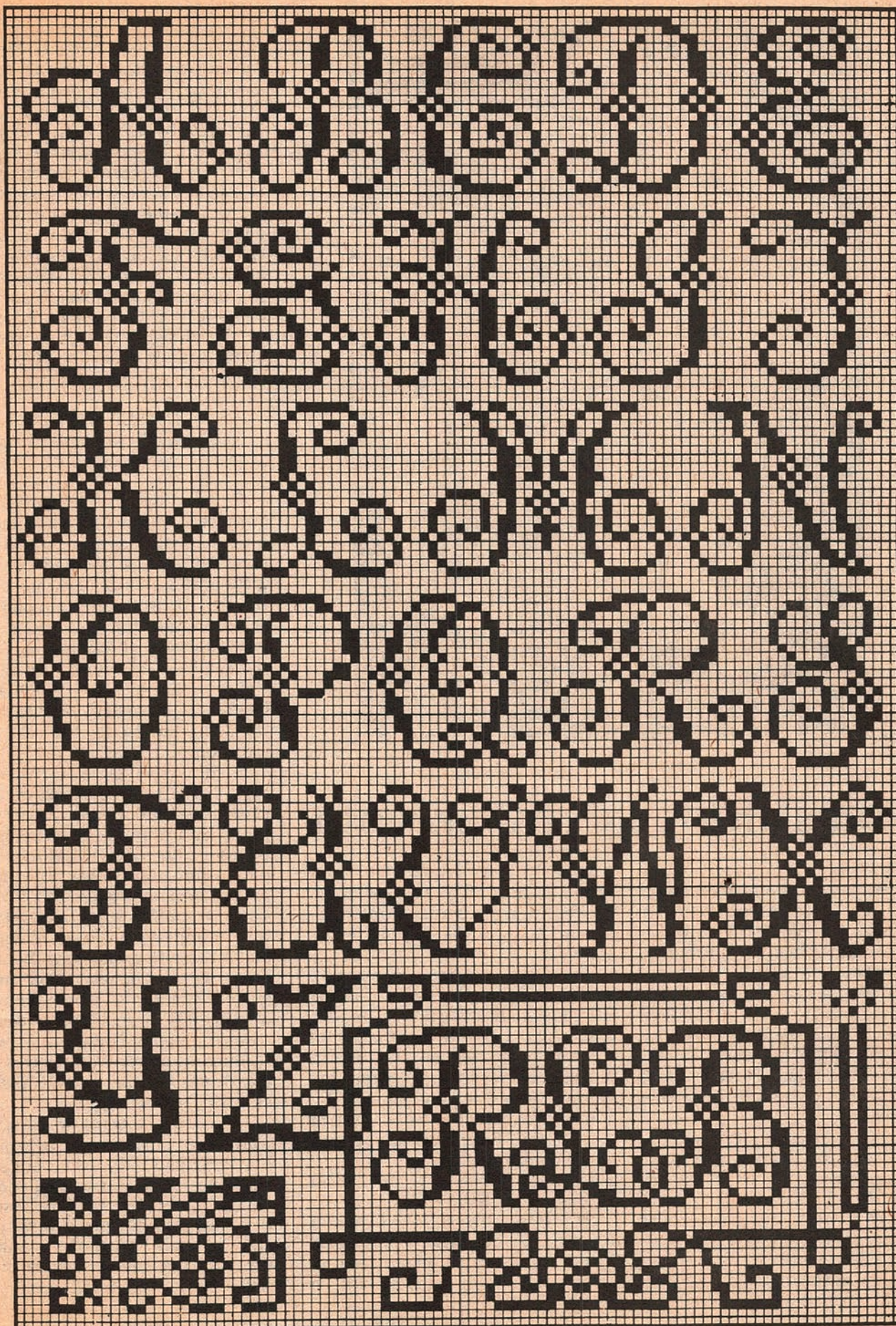
Probably no type of needling has enjoyed more consistent popularity for years and years than has cross-stitch. Great-great-grandmother cut her "stitchery teeth" on it, and modern misses are painstakingly working smart cross-stitch borders and silhouettes on "own" and gift linens.

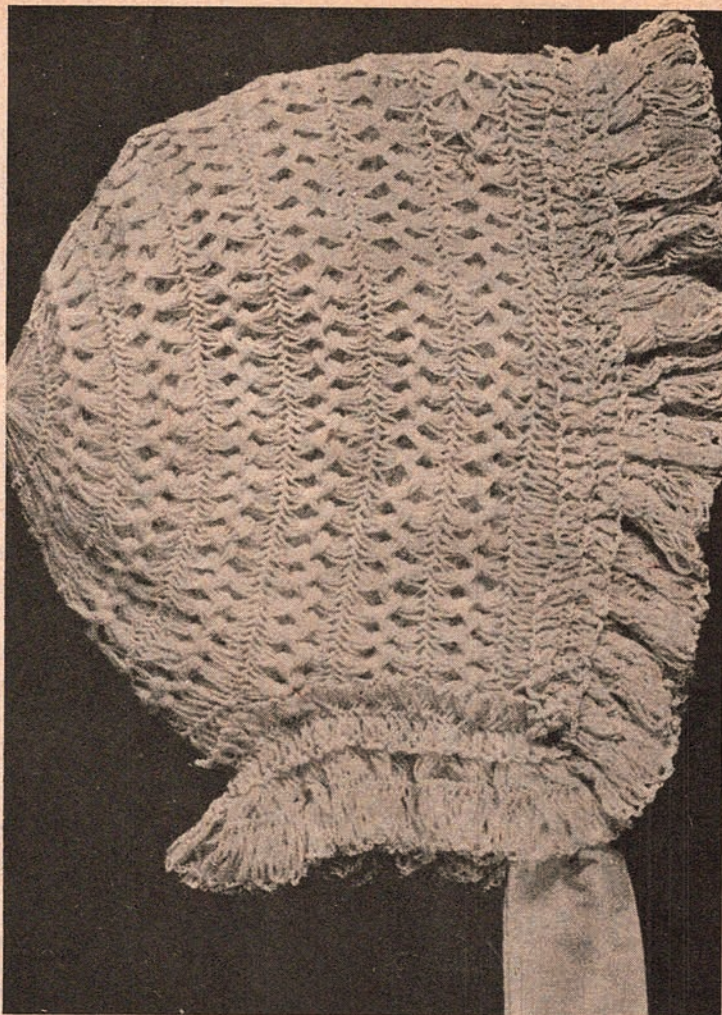
The motifs shown may be worked over cross-stitch canvas, over the threads of even-weave material, on a checked background, or over the rows of the crochet or knitting that make your own sports togs and the tot's wee wearables.

Two things there are to remember in working cross-stitch: All under threads of crosses should slant in the same direction — and it just naturally follows that all upper threads will slant in the other; and the stitches of crosses which come next one another should touch.

Whatever the method used it is wise to work a little sample — that is, if you are an amateur or a bit out of practise — before beginning the piece proper.

Here are light interesting motifs for any number of delightful uses: The turkey and the teapot in six-to-the-inch crosses would be perfectly splendid decoration for hostess holders, or in small crosses for napkin corners; the dog and the duck would be ideal for kiddies' bibs and romper pockets; the dancing marionettes for framing or for use on towel or scarf, and the floral designs for the two last-named uses; the fir tree for a personal motif or to plant in a neat row along the border of a towel.





LADIES' HOOD IN STAPLE WORK

The lining of this hood may be made of any of the heavier wools and in any close stitch. In the illustration it is made of German-town, in star stitch. Of this material it takes two skeins. Four-fold zephyr would be softer and about as warm, and five skeins would be required. The outside is made of two-fold zephyr on an inch and a half staple, and it takes two skeins. One ball of silk will make the edge.

FOR THE LINING — Chain 5; work a row of 7 stars of 4 loops each, and fasten in top of 1st star by slip stitch.

2D ROW: Widen every other star as in detail and continue increasing one star every row between widenings until you widen every 8 stars in 9th row. In 10th row widen at centre top, and back.

Crochet 3 rows around plain and then, leaving off 6 stars at back, crochet 8 rows across front without widening. (See detail star st, page 3.)

For the outside, crochet a whole skein on the staple. Cut off 60 loops, counting loops on one side only. Draw a piece of wool through loops on one side of strip and tie tightly, which forms the centre. Join 2d row to this by drawing 2 loops of centre through 4 of strip. Fasten ends together as neatly as possible.

3D ROW: Draw 3 of centre through 4 of strip.

4TH ROW: Draw 3 of centre through 3 of strip. These four rows should run clear around crown. The next three should be joined to each other by 3 loops and also to centre, leaving off 20

loops of centre at back. Pin the outside in place over the lining. Crochet the other skein up for frill and join to hood thus: Chain 3, catch by a sc first into hood then into 5 loops of strip, making it as full as desired. A pretty finish is a strip of the staple work sewed on where the frill joins hood. An edge of silk is then crocheted around the edge of frill and around both sides of strip sewed on, by crocheting chain 5 and catching in two loops of staple work. In this design the strip sewed on above frill is made on a smaller staple.

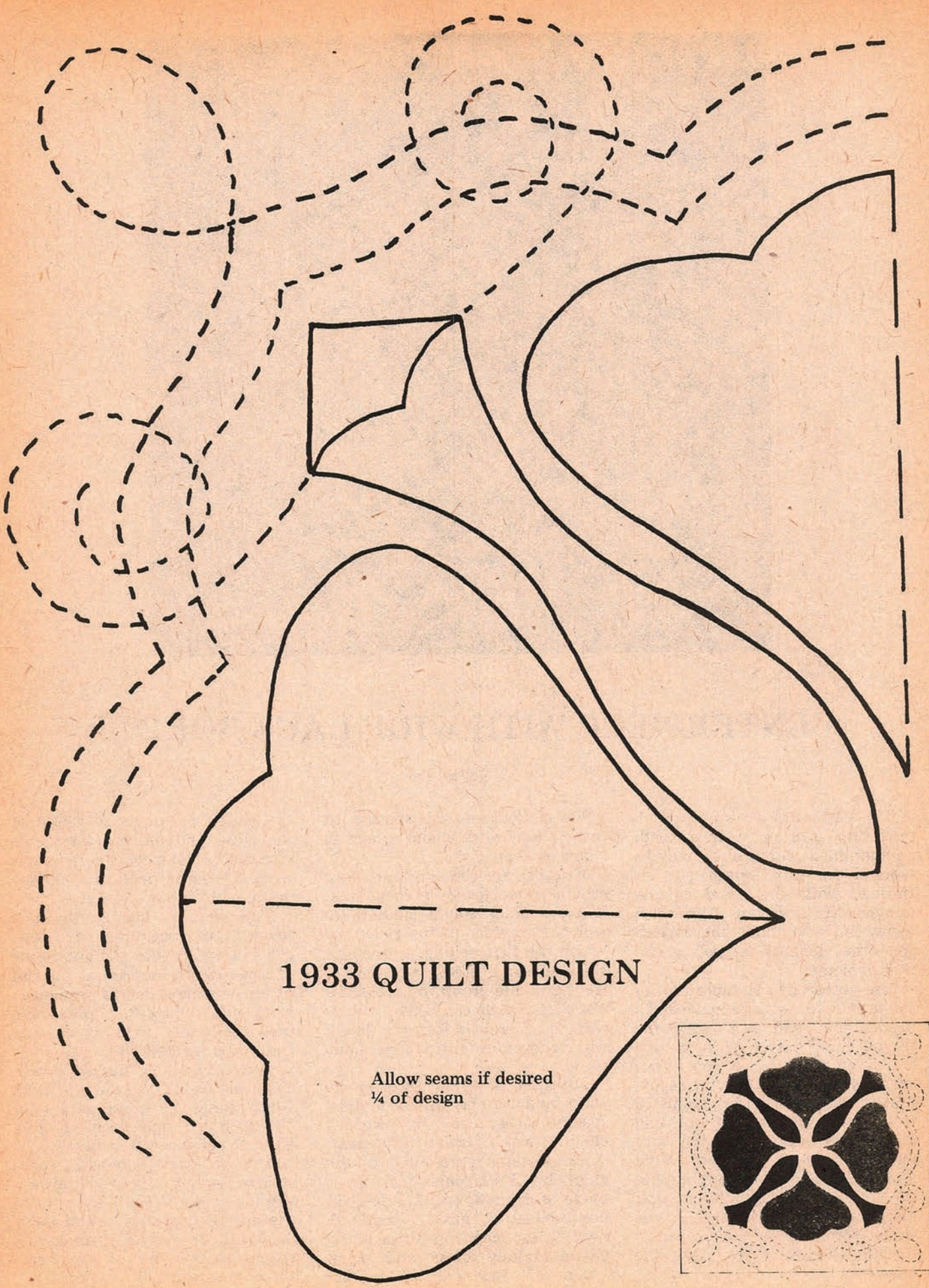
STAPLE WORK

(Also called hairpin work and maltese crochet.)

Either buy or have made of good stiff wire, a staple 6 inches long and the desired width between prongs, a one and one-half inch staple being the most desirable. Tie wool around open end and let the finished work slip toward closed end of staple. When the staple is full slip the work off and roll up, tying it to staple to keep it from twisting, first slipping back on the staple the last two loops on both sides.

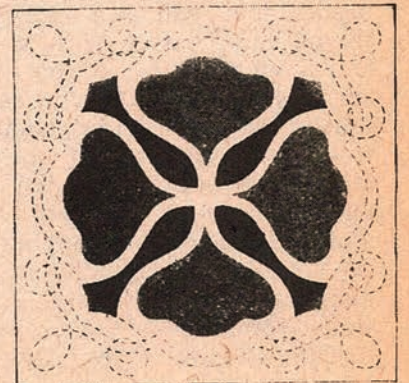
Holding the staple so there is a right and left prong, insert the crochet hook under the loop on left prong and draw wool through ch, which commences the work. Slipping the hook over the right prong, turn the staple over toward you, wrapping wool around the left prong as you do so. This will make the left prong now the right one. The crochet hook must always be inserted under the wool on the left prong from the side toward you. Draw the wool through as above, which gives you two loops on the hook. Take off as in single crochet.

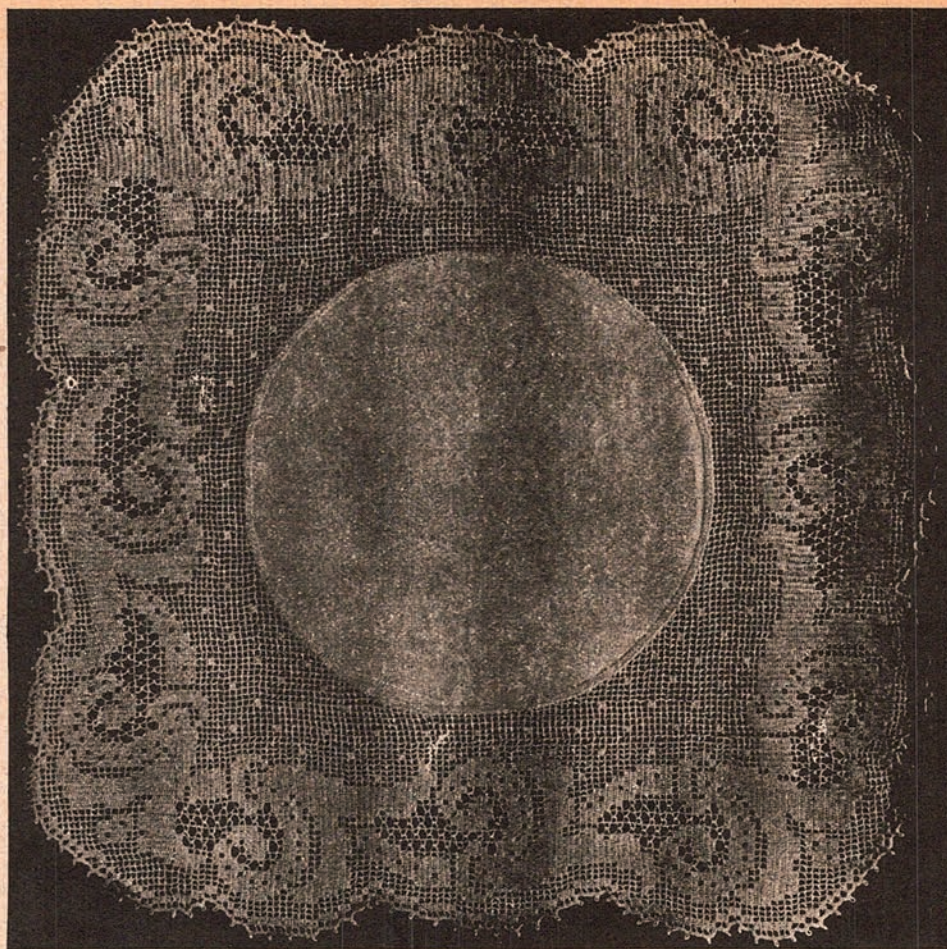
In the old way of working toward the closed end of staple, the hook had to be taken out each time the staple was turned and inserted again. In working toward the open end it is just slipped over and is ready when the staple is turned. If a heavier centre is desired insert the hook under the left prong twice, making two single crochets.



1933 QUILT DESIGN

Allow seams if desired
 $\frac{1}{4}$ of design





CENTERPIECE WITH WIDE LACE BORDER

by Mary Card

The pattern is shown in the illustration as a small square with circular linen center, but it may be worked for any length and be finished with the usual angular corners, if preferred. The chart shows how to make the repeats for other lengths as well as for that depicted.

Use cotton of a suitable size for the article you wish to make and a needle that will just carry the thread - no coarser. Work closely and evenly, and see that your stitch is square before you begin - that is, work a small bit, about 10 rows of 10 meshes each row and measure it. It should be the same measure in both directions. More work is spoiled by oblong meshes than by any other fault - except, perhaps, that of holding the thread too loose.

The stitches shown on the chart:

Open squares are spaces; to make these work chain 2, miss 2, treble in next.

Crosses are block; these are groups of trebles, 3 for each cross. Where a block stands alone there will be 4 trebles in the group, of which the first belongs to the previous space; 2 blocks will have 7 trebles in the group, 3 blocks, 10 trebles; in each case there will always be 3 trebles for each block with one more for the previous space.

An open lacet is shown on the chart by a little bar drawn across 2 spaces. It is made by working chain 5, miss 5, treble in the next. A close lacet is represented on the chart by 2 diagonal lines. It is made of chain 3, miss 2, double in next, chain 3, miss 2, treble in next. These lacets are to be worked alternately close and open. When the open one comes over

the close one, miss the whole of the close one and put the treble into the treble; when a close one is worked over an open one, put the double into the open lacet.

The way to increase by one space at the beginning of a row; chain 8, treble into the last treble of last row; to increase at the end of a row where there is nothing to work into, chain 2, triple treble into the same stitch as the last treble was worked into.

Begin at the row marked A with chain 87, treble into the 8th stitch from needle, 29 more trebles (or 10 blocks), 1 open lacet, 1 close lacet, 1 open lacet, 5 blocks (16 trebles), 5 spaces, 1 block, 1 space.

Now follow the chart always turning at the dotted line - not at the broken line above - and working to B. Be careful to make the spaces at the top of the lace - those you turn with - as neat and

square as all the others or they will make a conspicuous line along the finished lace.

If you are working the lace as shown in the illustration, from B go to the row marked C on the other side of the chart and work to D. In the next row E omit the last 8 meshes, that is, 3 blocks and 5 spaces, and turn back. The rows from E to F are all to be kept at this width, each turning where you see the darker row of crosses. This is to bring the final join where it will not show much in the finished lace.

The first row of the next side, that is, row A is to be worked into the top of the last 28 rows, the cotton being joined on at the inner angle above row E, and not at the outside edge. When you get

back to the angle again at the end of the next row, work 2 trebles of the last block, then slip stitch over the 4 trebles of the last block of the first side of the lace, and turn, working back to the edge.

When this heavy part of the lace is all worked and the 4 sides joined up, work the 5 inner rows of spaces and dots right around the lace. Then at each corner add the rows from G along the upper broken line to H gradually decreasing till the lines meet at K where you fasten off.

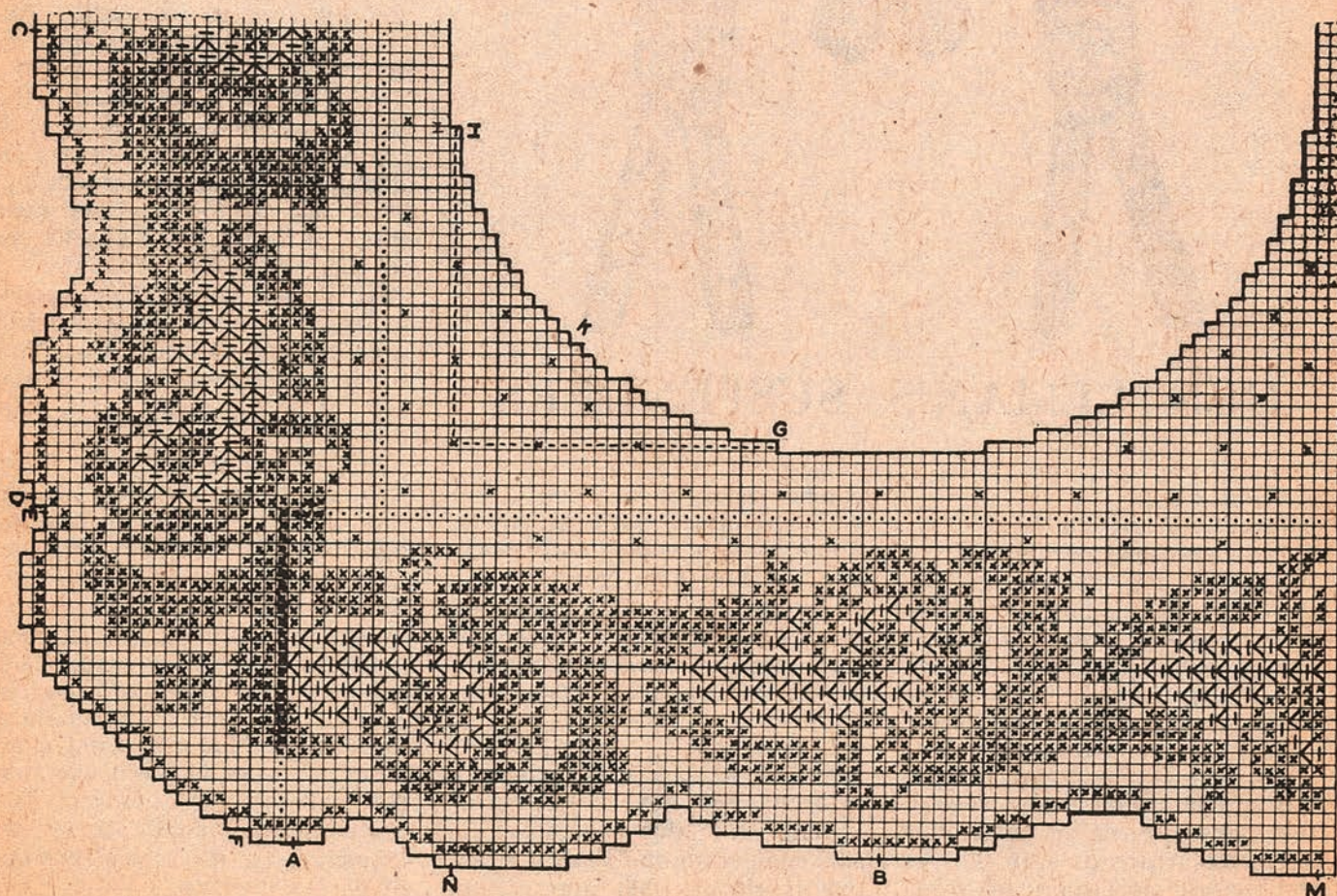
Work doubles all round the inner edge and doubles with a picot at each 6th stitch round the outer edge.

If you wish to make a longer side, as for a tray or tea table-cover, etc., work to M instead of

to B, then go back to row marked N and repeat between these two letters as often as necessary. When the side is to be finished, work only to B, then go to C and work on to F as explained above.

In making a much larger article, such as a bedspread-border, it will improve the design to put more than 5 rows of plain filet at the top of the lace. Ten will not be too many. The dots, of course, must be added at the proper intervals.

These directions are very clear and explicit, and may seem to be complicated on that very account; but if you take your needle and cotton and follow them as described, you will, I think, find that all your difficulties have been met beforehand.



Working-Chart of Centerpiece

continued from page 25

to vine, 5 d across vine, 12 d to front edge, turn.

ROW 2 AROUND NECK: With No. 1 hook, d in d, 5 d over 10 ch, 1 d over 2 ch, d in d to middle, narrow (pull thread through 2 d and work off as 1), and continue to front edge of cap in this manner. turn and make 2 more rows of d around neck.

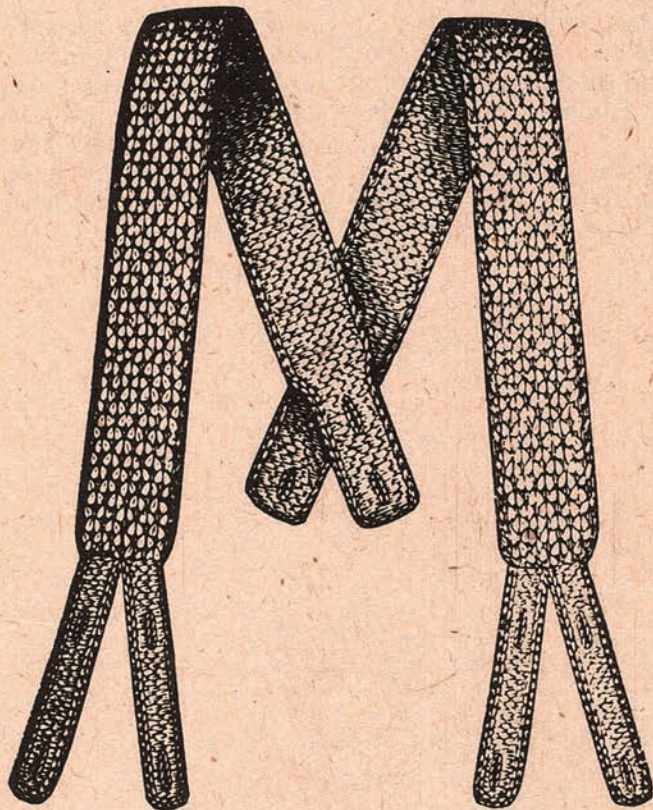
FORGET-ME-NOT BEADING: Having thread at lower right corner of face, with No. 12 hook sl st one-quarter inch from corner,

make a forget-me-not, and continue these flowers three-quarters of an inch apart along the front edge, sl st loosely along edge between flowers, and being sure to have either a flower or space exactly on top. Having finished last flower one-quarter inch from left corner, sl st to exact corner, turn ch 9, * 2 d in outer petal of flower, ch 5, long treble (1 t) (thread over needle 4 times) to middle of space between flowers. Chain 5, repeat from *, ch 9 from last flower and catch in corner;

turn.

EDGE: Nine d over 9 ch, * a flower at flower, 5 d over 5 ch, a flower at 1 t, 5 d over 5 ch, repeat from * and continue these flowers around neck, catching each flower to the last with a sl st.

LEAF SPRAY SEWED ON SIDES: Chain 6, ch 10 more and make leaf like those in clusters of 3, ch 10 for another leaf, ch 8, 2 leaves, ch 8, 1 leaf, fasten off. Make another spray and sew to sides of cap, catching ends of leaves only.



GENTLEMAN'S SUSPENDERS

MATERIALS:

2 ounces knitting silk

* Use coarse steel needles

These braces are knitted with the silk taken double; the braces themselves are worked in brioche stitch, the lappets are knitted plain. Begin at the bottom of front lappet, make a foundation chain of fourteen stitches, knit five rows plain, backward and forward, then divide the stitches in two halves to form the buttonhole; knit fifteen rows on each side of the halves consisting of seven stitches; then take the fourteen

stitches again on one needle and work seventeen rows on them. Then work a second buttonhole like the first one; knit six more rows plain, increasing one stitch on the end of each row, so that the number of stitches at the end of the lap is twenty. Then begin the pattern.

1ST ROW: Plain.

2D ROW: Sl 1, k 1, (a) bring silk in front, slip next stitch as for purling, k 1; this will make the silk come over the slipped stitch, like in brioche stitch. Repeat from (a) eight times.

3D ROW: Sl 1, (b) bring silk in front, slip the silk over, and next stitch as for purling, k 1. Repeat from (b) eight times, knitting last stitch.

4TH ROW: Slip one (c), bring silk in front, slip next stitch as for purling, knit the stitch and silk over from the next to the last row together, slip the silk over in last row on right hand needle as for purling. Repeat from (c) eight times, knitting last stitch.

5TH ROW: Slip one (d), knit next stitch and silk over together, bring silk in front, and slip next stitch and silk over as for purling. Repeat from (d) eight times, knitting last stitch.

6TH ROW: Slip one (e) knit the stitch and silk over from next to last row together, slip silk over on right-hand needle as for purling, bring silk in front and slip next stitch as for purling. Repeat from (e) eight times, knit last stitch.

7TH ROW: Slip one (f), bring silk in front, slip next stitch and silk over as for purling, knit next stitch and silk over together. Repeat from (f) eight times, knit last stitch.

Repeat these last four rows until the braces are long enough. The pattern is nineteen inches long. Then knit six rows plain, decreasing one at end of every row, then work each lappet separately, dividing the stitches so that each lappet is seven stitches wide. Each lappet (h) has 72 rows; after the first 18 rows make a buttonhole as described for the preceding ones. Work 18 rows between the first and second buttonhole. The lappets are rounded off by decreasing after the second buttonhole.

* Make appropriate substitution.



ENTERTAINMENTS

for

THE YOUNG & OLD

from Great Aunt Ella's Scrapbook of 1890

by M.Z. Greer

Summertime outdoor games can be the most fun! Great-Aunt Ella's Scrapbook is full of entertainments that take place out on the lawn - here are a few of them:

CLOCK GOLF

Choose a nice smooth piece of grass, such as a corner of the lawn if it can be spared, and have ready a small stick, some string, some liquid whiting and a small can.

To mark the circle, plant the stick in the center of the area you plan to use. Tie a six foot length of string to the stick and a paint-brush (at least three inches wide) to the other end of the string.

Dip the brush in the whiting; then, with the string stretched as tightly as possible from the stick, walk in a circle marking the grass as you go. Use plenty of whiting. Walk slowly and make a good clear line to mark your circle.

The next thing to do is take away the stick and the string and mark out the figures of the clock on the grass, using the brush and the whiting.

Now dig a small hole in the ground about three feet from I and II (and of course, inside the circle). Sink a tin can in the hole so that the rim is just level with the ground.

Any number of players can play - or, one can practice by oneself.

Starting at I, each player goes the rounds of all the numbers,

knocking the ball from each in turn and seeing in how few strokes he can sink the ball in the hole. When the ball falls into the can, it is taken out and placed on the circle line next to the following number. This is continued until number XII is reached when the total number of strokes is called out - accurate count having been kept by one of the other players.

The person who gets around the clock in the fewest number of

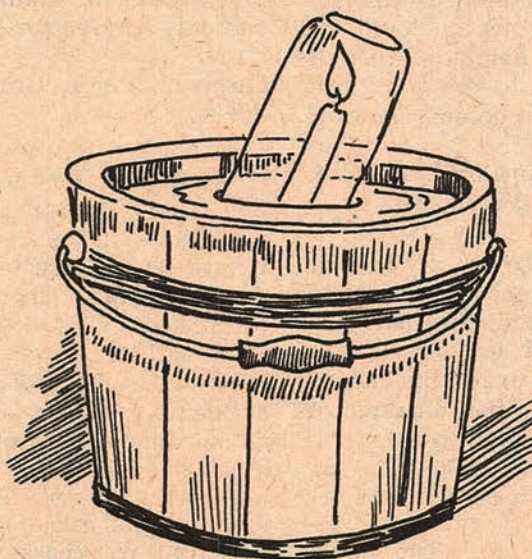
strokes is the winner.

With some practice the ball can be hit into the hole with the first "go off" nearly every time - but at first it will take many more strokes to get around.

BUBBLE GAMES

Divide the lawn into two equal sides with a line painted with whiting or with a ribbon (or rope) stretched across the width of the area to be used. The players

Continued on page 41



Try this trick out in the yard. Place a lighted candle upon a cork - set it afloat in a pail of water. Lower an inverted drinking glass

over the light and push it carefully down into the water. What causes the candle to burn under the water?

“ ” ? “ ” ? “ ” ? Query & Quote “

I have a piece of material 34x 48 inches that I would like to use to make a tapestry with a Victorian design of any kind. Does someone happen to have such a pattern?

Mrs. D.D. Porter, 6119 Jessamine, Suite G, Houston, Texas 77081

I'm interested in making an artist palette on scrim and creating my own pattern, yet I haven't any idea how to start. Would appreciate any help.

Sally Gratz, 7807 Lister St., Phila. Pa. 19152

Does anyone, anywhere, have crochet patterns, preferably in filet, of the Odd Fellow or Rebekah designs? I would also like to find a filet pattern of The Lord's Prayer. Am willing to pay for patterns, but please write first with prices.

Miss Frances A. Gorny, Vice President Rebekah Assembly of Michigan, P.O. Box 592, Adrian, Michigan 49221

In the May, 1976 issue, the Pineapple Doyley on page 15 has given me some headaches. It is a beautiful design and I would like very much to make it. Would appreciate some help on this. I would also like to see some roll stitch patterns in coming issues if possible.

Marian L. Buxhanan, Route 1 Box 60, Rivesville, W.Va. 26588

I would like to try my luck at Battenberg, but am at a loss as to where I can obtain the right materials, the braid and thread. I've tried to get it, but no one carried it. Would like to find a source of supply if possible.

Charlotte Chandler, 1304 E. Ave., I. Sp. 25, Lancaster, Ca. 93534

EDITOR'S NOTE: The only source we have been able to find for Battenberg tape is Alicia Negron, 306 E. 105th St., No.3. New York, N.Y. 10029. We have no price information.

Does anyone know where I can buy an old-fashioned adjustable curtain stretcher, of the type that had metal pins along each of the crossbars, marked in inches? I do a lot of crochet work and weaving, and it certainly would be useful!

Mrs. W.R. Pfeil, 32331 Searaven Drive, Rancho Palos Verdes, Calif. 90274

I am sending along some real old patterns I hope can be used in Olde Time Needlework. In return, I would like to take a few lines to ask readers if they have an old 10c Lily's crochet book No.6 I could buy in good condition. I will pay \$1.00, but please write first as I only need one copy.

Mrs. Robert J. Lea, 4307 N.W. 54 Street, Ft. Lauderdale, Fl 33319

I am looking for size 10 sharp sewing needles. The ones I had years ago were made in England. They were about an inch and a half long and thin, excellent for fine work. I am now unable to find them except on rare occasions, there will be one in mixed packages. If anyone knows where these can be found, I would certainly appreciate the information.

Caroline Messer, Gracewood, Ga. 30812

My request for the "Sunbonnet Sue" and "Bashful Bill" patterns was printed in the April-May issue. I have been overwhelmed by the warm response from over 300 caring generous folks!!! In sincere appreciation I have tried to send a 12-inch square to all. If I have accidentally missed anyone, please let me know. I misplaced the address of a lady from Ontario, and have much to send on the hieroglyphics she asked about. I also have old Workbaskets to give away. Let me know if I can be of help to anyone.

Mrs. William A. Eith, 2240 Richmond Ave., Staten Island, N.Y. 10314

I am looking for a particular pattern, which is very old. The pattern is of a little pair of crocheted slippers, which are starched and used as ornaments. They look just like a woman's dress shoe. I have been attempting to locate this pattern for some time and have had no luck. This pattern may have been published in a Tower Press magazine last winter. Would anyone have either the individual pattern or that particular issue of the magazine? If not, I would appreciate any help anyone could give me in locating a copy.

Betty Lou Christie, Boutiliers Point, Halifax County, Nova Scotia B0J 1G0, Canada

I was positive an edition of OTN listed a source where one could order complete kits for beginners in bobbin lace; however, I can't find the reference. Can anyone help?

M. Jane Murphy, Brooks Towers, 1020 15th St. 8C, Denver, Colo. 80202

EDITOR'S NOTE: For bobbin lace supplies, try Some Place, 2990 Adeline St., Berkeley, Ca. 94703

Does anyone out there have the "Dutch Girl" quilt pattern? Have been looking for the longest time for it. Would appreciate it if I could have the "Dutch Boy" also, but will settle for "Dutch Girl". Just became a grandmother, so it's time for me to start a quilt for my first grandchild. Will be more than glad to pay for the pattern.

Mrs. Amalie Ochoa, 2941 W. Alaskita St., Tucson, Az. 85706

I have been unsuccessfully searching for a crochet pattern for a lacy infant christening outfit. You know the type to which I refer; those long dresses and matching caps done in intricate designs as are shown in some old baby photographs. Could anyone refer me to some back issue of the magazine which contains such a pattern? If no such pattern was ever published in OTN, is there some other possible source anyone could suggest?

Patricia Seiger, 665 Main St., Sugar Notch, Pa. 18706

should divide into two equal teams. Each team should have a conveniently placed large dish of soapy water and each player should have either a pipe or a wire twisted into a loop for dipping up the soapy liquid. The game consists of blowing the bubbles toward the center line and attempting to get them to drift over onto the other team's side. Every bubble that floats over the line counts a point for the side from which it came.

Another game is to have the players all blow bubbles at a starting signal and give a prize to the person who blows the biggest bubble.

You can play bubble croquet on the picnic table by placing wickets on the table. These can be arches formed of wire held in place by forcing the ends of the wires into small tin cans weighted with rocks. The object of the game is to blow a bubble and then try to fan it through the wickets to the other end of the table. If

three wickets are on the table you can give a count of 5 for each wicket successfully navigated without breaking the bubble.

AN EASY SUMMER PET

Would you like a summer pet, one that is not at all difficult to care for and that costs nothing to feed or even acquire? It is the grasshopper.

Look in the short grass on a summer's afternoon and soon enough, you will find a young grasshopper. Catch it, put it in a wire cage with some damp leaves and you can watch him shed his skin as he grows.

You have probably often heard the curious noise that the grasshopper makes but perhaps you do not know how he does it. Like most insects he cannot make a noise with his mouth, but if you find a full grown one you will see how he does it. Feel the left front wing with your fingers and you will find it is rough, like a file. He rubs this file against the other wing and so produces a rasping noise.

STOOL DANCE

Here is another game for the lawn. Get a small stool (a three-

legged one is fine for the purpose) and set it on the lawn in the center of a circle of players.

The players should divide into two sides, facing each other. At a given word the two sides should join hands in one circle and dance around the stool. Then at a second signal they should suddenly act as two teams - without letting go hands - as each side strives to pull the other side toward the stool in the middle of the circle. The hope is to cause someone to touch the stool and upset it.

Whoever tips over the stool must set it up again and then drop out of the game. The dance is then resumed until the stool is again tipped over and that player dropped, and so on, until at last only two contesting players remain and while they fight things out the rest line up and cheer their respective champions.

What adds to the excitement of the game is this - that with care players can avoid touching the stool by hopping over it or by throwing themselves backwards hard.

This is one of the jolliest games ever!

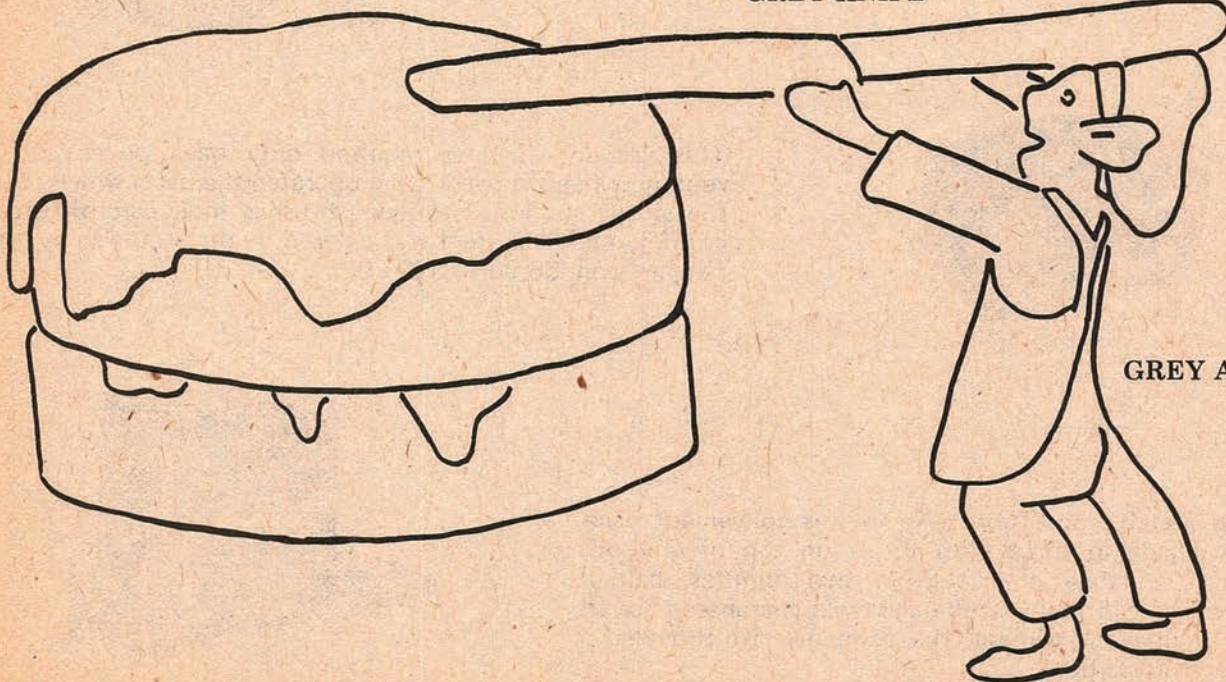
THE BROWNIES

continued from page 9

ORANGE ICING

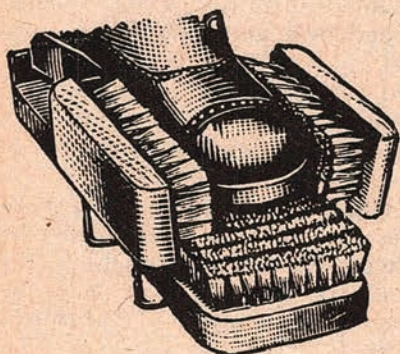
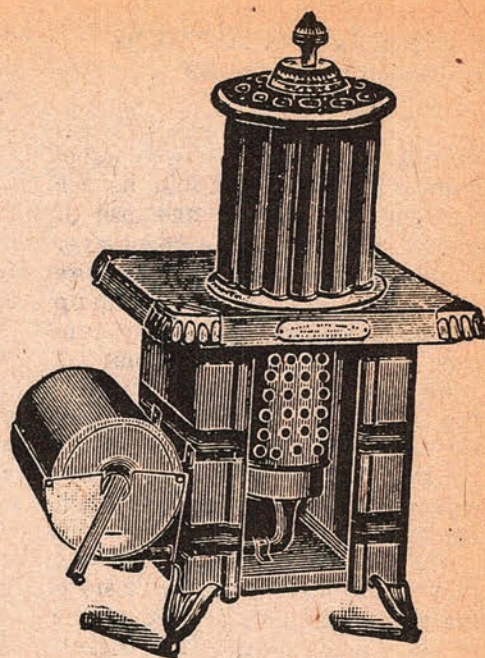
GREY KNIFE

GREY APRON



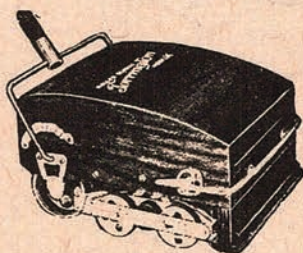
COLLECTORS' CORNER

This portable stove could be used for both cooking and heating. It would boil, bake, fry or roast, and was useful for heating washwater and flatirons. It had no valves, wicks, flues or chimneys, and was fueled by oil turned automatically into gas. This marvelous invention sold for \$3.25 and up (depending on the number of burners).



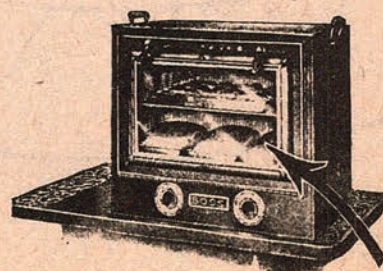
This FOOT SCRAPER AND CLEANER was a necessary item for every household in 1915. Peddled door to door, they were a hot item which could be sold at 200% profit.

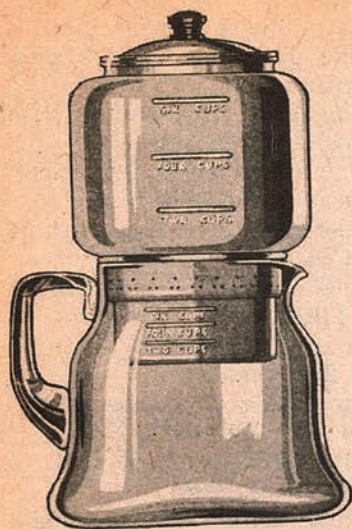
Getting a decent cup of coffee was a problem even back in 1912, when someone invented this SANITARY COFFEE MAKER, advertised as making pure, sweet coffee. It sold for 50c.



This vacuum sweeper required only hand power. As the running wheels moved, they operated the parts which caused the strong suction. Revolving brushes took care of threads, crumbs, etc. This item was offered in three grades, at prices ranging from \$6.00 to \$12.00.

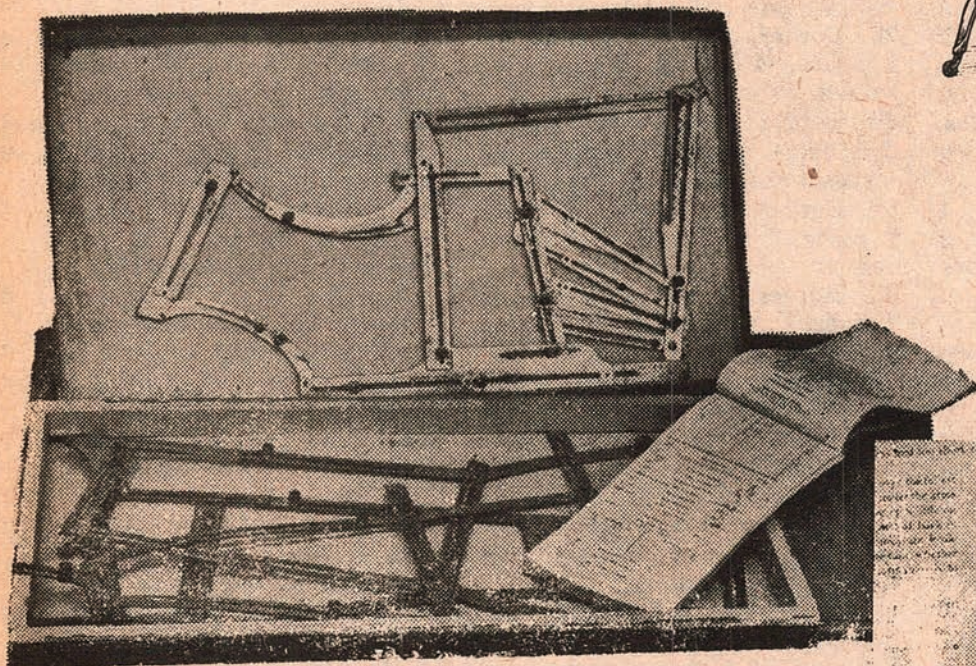
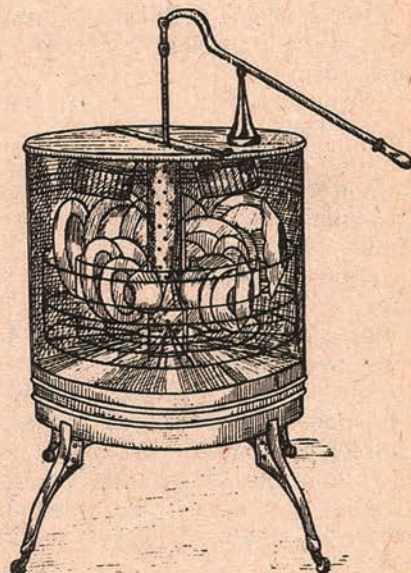
You could watch your food bake in this convenient oven which was made in three sizes to fit on top of any oil, gasoline or gas stove. It heated in two minutes, held a uniform heat, saved fuel and the glass was guaranteed not to break. As further enticement, the company also provided a free, 16 page recipe book.





In 1935, perfectionists hailed this glass and aluminum drip coffee-maker. Coffee could be served at the table from the attractive lower pot, which held "no taints". Sell three subscriptions to a popular women's magazine, and it was yours!

Dishwashing was as unpopular in 1915 as it is now. This early-model dishwasher was hand operated. After loading the racks, you filled it with soap and water, and pumped the handle up and down until the dishes were clean. Very economical!



About 1889, dressmakers used a gadget like this to design their patterns. It was made of brass, and adjustment of the rods allowed for individual measurements. The sketches are from a book of instructions which came with the pattern maker.



continued from page 11

4 to 8. Same as 2d and 3d rows, decreasing the groups of trebles as indicated. The 8th row will have 5 groups of trebles in all, with 4 spaces.

INSERTION: Make a chain of 119 stitches, turn.

1. Miss 3, 3 trebles, (1 space, 4 trebles) 6 times, 13 spaces, (4 trebles, 1 space) 6 times, 4 trebles, turn.

2. (One space, 4 trebles) 9 times, 3 spaces, (4 trebles, 1 space) 9 times, turn.

3. (Four trebles, 1 space) 19 times, 4 trebles, turn.

4,5. Like 2d and 1st rows.

6. (One space, 4 trebles) 5 times, * 19 spaces, (4 trebles, 1 space) 5 times, turn.

7. (Four trebles, 1 space) 4 times, 4 trebles, * 11 spaces, 7 trebles, 2 spaces, 7 trebles, 4 spaces; work back from *.

8. (One space, 4 trebles) 4 times, * 6 spaces, 7 trebles, 2 spaces, 7 trebles, 11 spaces; work back.

9. (Four trebles, 1 space) 3 times, 4 trebles, * 6 spaces, 7 trebles, 3 spaces, 22 trebles, 7 spaces; work back.

10. Like 8th row to *; 2 spaces, 16 trebles, 4 spaces, 10 trebles, 3 spaces, 7 trebles, 4 spaces; work back.

11. Like 9th to *, 5 spaces, 4 trebles, 3 spaces, 7 trebles, 2 spaces, 19 trebles, 6 spaces; work back.

12. (One space, 4 trebles) 3 times, * 6 spaces, 10 trebles, (2 spaces, 13 trebles) twice, 6 spaces; work back.

13. (Four trebles, 1 space) twice, 4 trebles, * 7 spaces, 4 trebles, 3 spaces, 16 trebles, 5 spaces, 7 trebles, 6 spaces; work back.

14. (One space, 4 trebles) twice, * 12 spaces, 13 trebles, 4 spaces, 7 trebles, 1 space, 4 trebles, 7 spaces; work back.

15. Four trebles, 1 space, 4 trebles, * 8 spaces, 16 trebles, 20 spaces; work back.

16. One space, 4 trebles, * 20 spaces, 7 trebles, 4 spaces, 4 trebles, 8 spaces; work back.

17. Like 15th to *, 6 spaces, 4 trebles, 26 spaces; work back.

18. Like 16th to *; 23 spaces, 25 trebles, 4 spaces; work back.

19. Like 15th to *, 7 spaces, 7 trebles, 2 spaces, 4 trebles, 21

spaces; work back.

20. Like 16th to *; 16 spaces, 13 trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, 9 spaces; work back.

21. Border (as in 19th row); 8 spaces, 4 trebles, 4 spaces, 19 trebles, 14 spaces; border. The border now reverses from 19th to 1st row.

22. Border; 15 spaces, 22 trebles, 3 spaces, 7 trebles, 8 spaces; border.

23. Border; 6 spaces, 7 trebles, 4 spaces, 25 trebles, 13 spaces; border.

24. Border; 11 spaces, 10 trebles, 2 spaces, 19 trebles, 5 spaces, 4 trebles, 7 spaces; border.

25. Border; 12 spaces, 16 trebles, 2 spaces, 4 trebles, 3 spaces, 10 trebles, 7 spaces; border.

26. Border; 10 spaces, 7 trebles, 1 space, 4 trebles, 2 spaces, 10 trebles, 12 spaces; border.

27. Border; 13 spaces, (4 trebles, 1 space) twice, 4 trebles, 2 spaces, 7 trebles, 7 spaces; border.

28. Border; 5 spaces, 4 trebles, 3 spaces, 4 trebles, (1 space, 4 trebles) twice, 13 spaces; border.

29. Border; 12 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, 7 spaces; border.

30. Border; 5 spaces, (4 trebles, 2 spaces) twice, 4 trebles, 11 spaces; border.

31. Border; 13 spaces, 4 trebles, 1 space, 4 trebles, 9 spaces; border.

32. Border; 7 spaces, 4 trebles, 2 spaces, 4 trebles, 12 spaces; border.

33. Border; 11 spaces, 4 trebles, 9 spaces; border.

34,35. Like 6th and 5th rows.

Repeat from 2d row to length required for straight insertion. The corner pattern is somewhat different, as to the upper border; work to 6th row as directed.

7. Like 7th row (of straight insertion), ending with 2 spaces and 6 blocks of 4 trebles each, alternating with spaces, instead of 5 blocks as in the border at lower edge.

8. (One space, 4 trebles) 5 times, 4 spaces, and continue like 8th row.

9. Like 9th row, ending with 5 spaces and border of 5 blocks.

10 to 14. Like corresponding rows of straight insertion.

15. Like 15th row, ending with

4 trebles, 2 spaces, turn.

16. Like 14th to *, 18 spaces, and continue like 16th row.

17. Like 17th row, ending with 4 trebles, 2 spaces, turn.

18. Like 14th to *, 22 spaces, and continue like 18th row.

19. Like 19th, ending with 4 trebles, 2 spaces, turn.

20. Nineteen spaces, and continue like 20th row.

21. Like 21st, ending with 4 trebles, 2 spaces, turn.

22. Like 14th to *, 14 spaces, and continue like 22d row.

23. Like 23d, ending with 4 trebles, 2 spaces, turn.

24. Like 14th to *, 10 spaces, and continue like 24th row.

25. Like 25th, ending with 4 trebles, 2 spaces, turn.

26,27. Like 26th and 27th rows of straight insertion.

28. Like 14th to *, 8 spaces, and continue like 28th row.

29. Like 29th row, ending with 10 spaces, (4 trebles, 1 space) twice, 4 trebles, turn.

30. (One space, 4 trebles) 3 times, 8 spaces, and continue like 30th.

31. Like 7th to *, 10 spaces, 4 trebles, 1 space, 4 trebles, 10 spaces; border as in 9th row.

32. Like 6th to *, 6 spaces, 4 trebles, 2 spaces, 4 trebles, 9 spaces; border.

33. (Four trebles, 1 space) 5 times, 4 trebles, * 8 spaces, 4 trebles, 8 spaces; work back.

34. (One space, 4 trebles) 6 times, * 15 spaces; work back.

35. (Four trebles, 1 space) 6 times, 4 trebles, * 13 spaces; work back.

36. (One space, 4 trebles) 7 times, * 11 spaces; work back.

37. Like 3d row.

38. (One space, 4 trebles) 19 times, 1 space, turn.

39. Like 3d; turn work at end of row, and work along the side of corner, repeating from 6th row.

As illustrated, the insertion is arranged for curtains, so that the spray will be upright along the side; if wanted otherwise, continue the pattern same as first side, reversing directions for each row unless you wish the pattern itself reversed.

A medallion for napkin-corner or inset for any purpose is begun with a chain of 77 stitches.

Continued on page 51

American Ships Quilt

by Ruby McKim



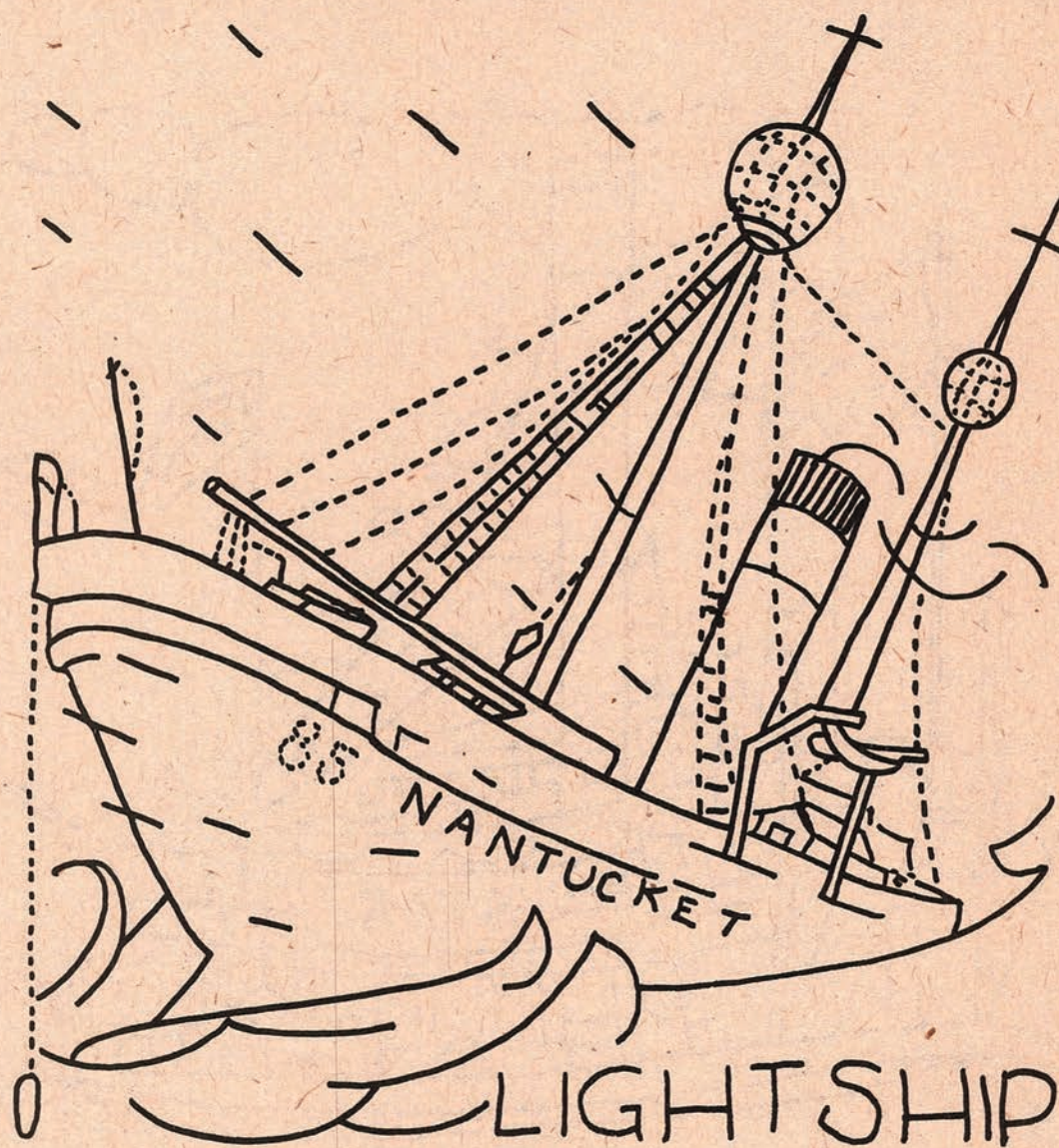
SHOWBOAT BLOCK NO.31

"Ladies and gentlemen, drop everything, strut yo' best finery and have 50 cents handy 'cause here-comes-the-Sho-o-owboat!" Never behind footlights have there been such distressed damsels, such bleary-eyed villains and such perfectly sweet Herculean heroes as plied their art on the show-

boat! Typically American were these brilliant floating theatres who brought sessions of bewildering make believe into the workday life of all who lived in the river countries. Bright lights and band music, parades, grease paint and glamour - who would not barter a weeks wages for splendor?

This is an intricate block to

trace and embroider, but the gilded grandeur of a showboat cannot be simplified as much as some of our ships. If you are using a variety of natural hues for your embroidery or crayoning, here is a chance for color indeed. But most of us are using the monotone - as a deep brown or eggshell, or dark blue on white for all of the 9-inch picture squares.



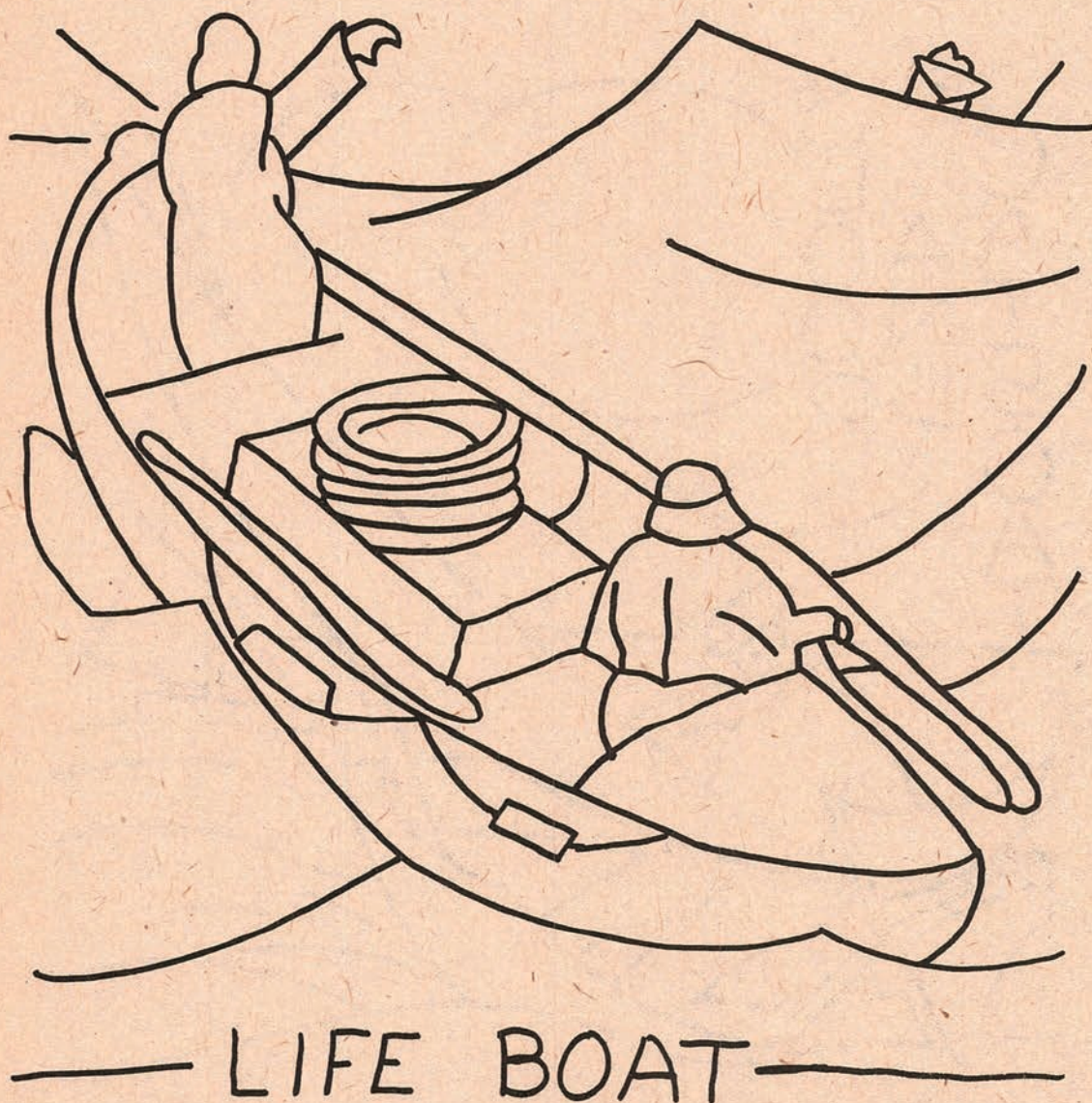
LIGHTSHIP BLOCK NO.32

The story of lighthouses dates back hundreds of years before Christ. Torchlights, candles, oils and electric power are one succession of progress with lone monotony, danger and heroic service threading the whole long history.

Sometimes a lightship is necessary where a permanent house cannot be built. Its purpose is much the same, but life on a tossing ship would be much more exciting than a station in some lonely tower. They mark port approaches or point outlying dangers. They have the advantage of

moving with conditions and the disadvantage of being driven by storms.

Lights, bell buoys and fog horns prove deceptive betimes, but submarine and radio signals are marvelous safeguards. Our lightship design trails a submarine bell from her stern.



THE LIFEBOAT BLOCK NO.33

The United States has something like 10,000 miles of sea and lake coast with almost 300 life-saving stations where brave men live, following a routine of watchfulness, shipshape housekeeping and training practice, keeping ever instantly ready for the opportunity to help a ship, or a

swimmer in distress. Lifeguards divide into patrols like military seamen, walking regular beats. They are always equipped with signals to call the rest of their crew and other ships if necessary for immediate action.

This is only a design to be embroidered in as few lines as possible, but it will stand as a symbol of the seamen who save others in your "American Ships

Quilt" series. The figures are large in this and they will be in the next number, the Catboat to balance the "Raft and Canoe" figures that were published before and which place near the top of the quilt. While each block may boast decided interest of its own, it is really the whole plan with its sequence from early history to today that makes such a fascinating project to develop.



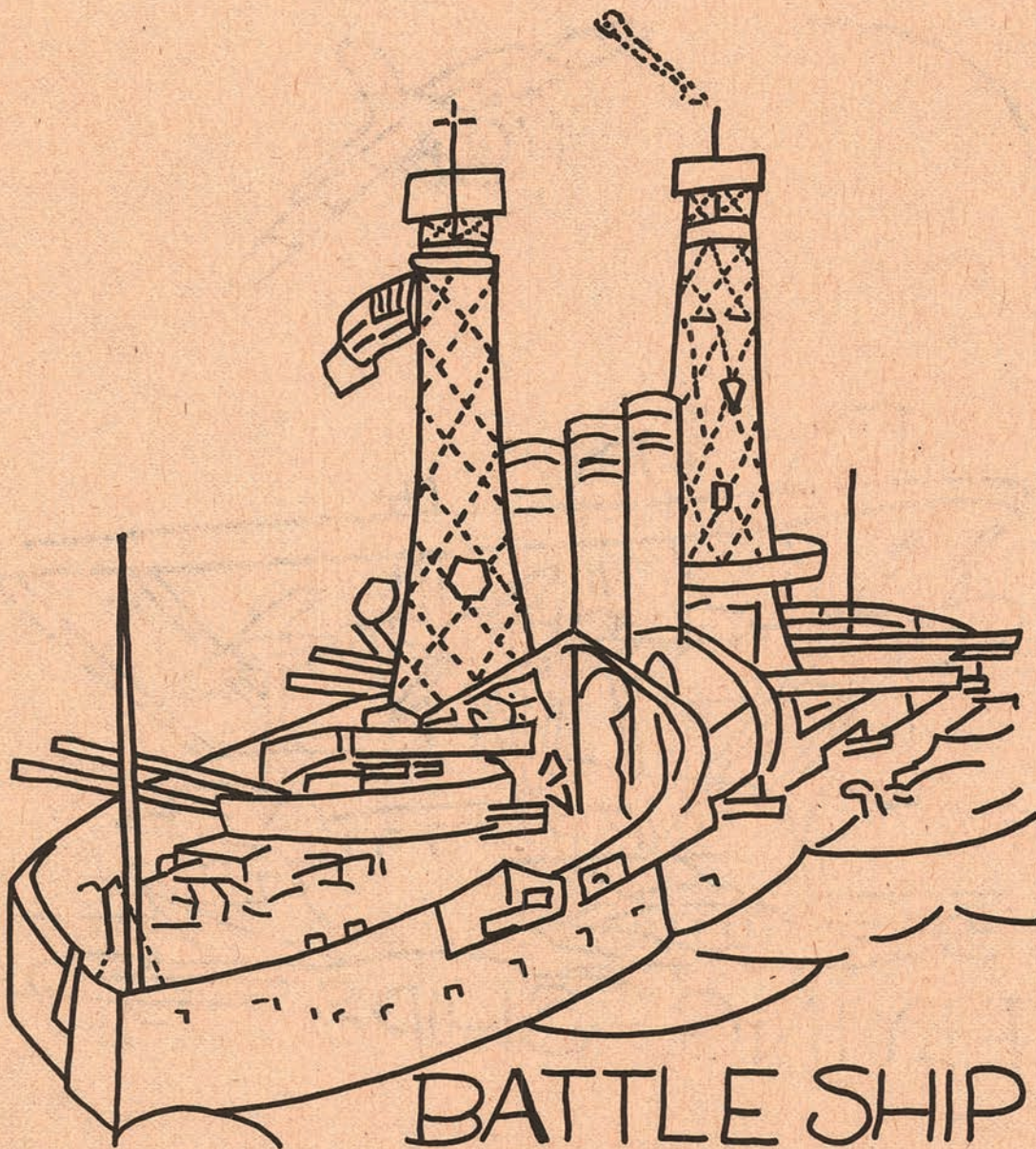
CATBOAT & SLOOP BLOCK NO.34

Let's locate our ship interest over on the Great Lakes, say at the Erie shore village of Vermilion, for a regatta that brings fleets of sailing craft to maneuver expertly, picturesquely for the trophy which places the winners in

international star class. The same sort of yacht races are staged at other centers, but they are always so thrillingly beautiful and sportsmanlike that surely a block or two of those racing crafts may place with our more serious American ships.

This time we show our Catboat, smallest and simplest type of

racing yacht. Its one mast is located forward, its large mainsail being the only canvas carried. The Sloop, shown in the distance also has but one mast, but it supports a jibsail forward and a mainsail aft, which is about four times the area of the jib. Another block will show a Yawl and tell more of the rigging on these gay racers.



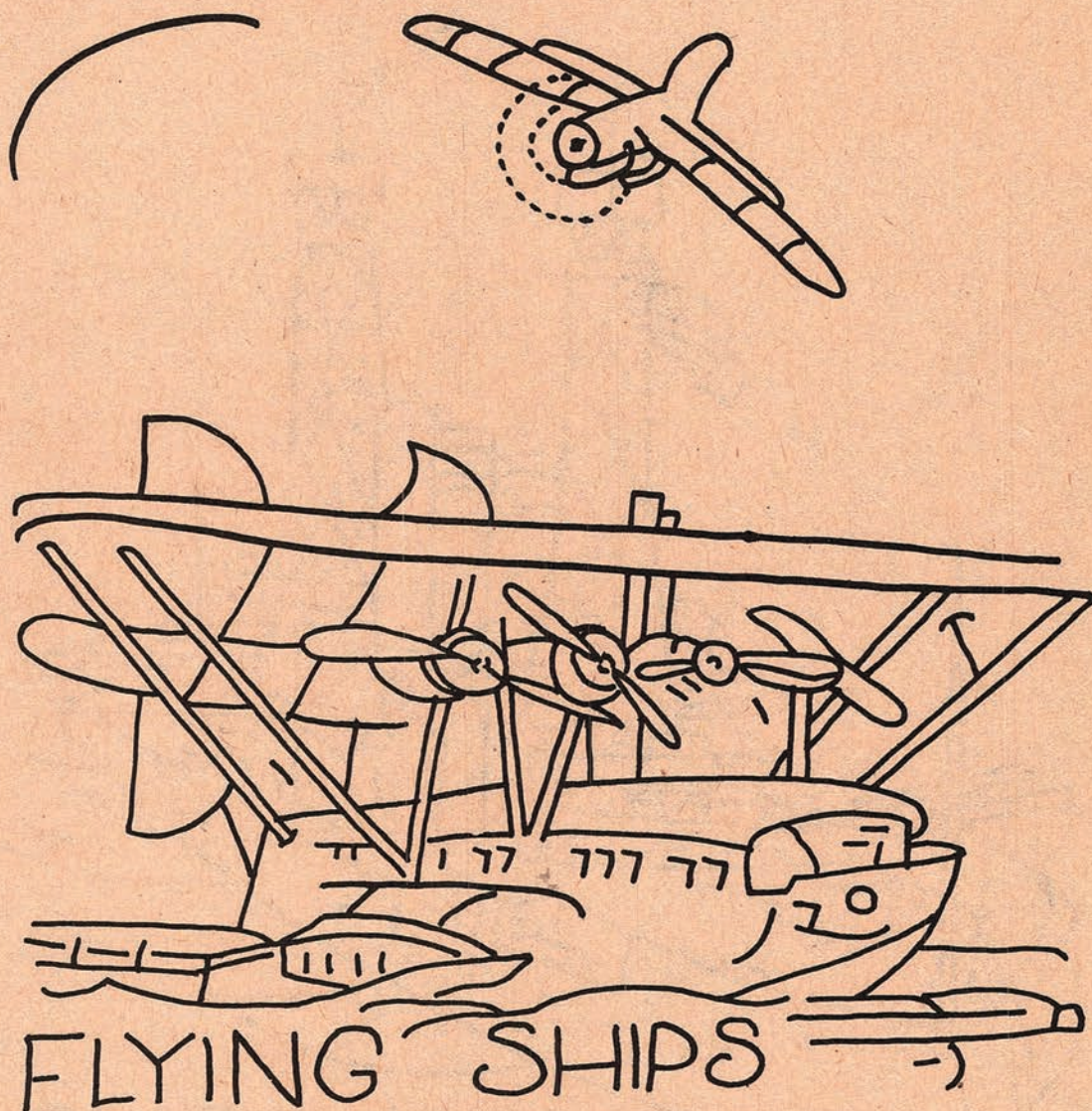
BATTLESHIP BLOCK NO.35

"In popular acceptance, the Navy is a fighting organization, its chief aim and object being national defense. In time of peace it studies and learns and in time of war it practices the art of Naval

warfare" - Josephine Daniels.

Our ships quilt block this time is a Battleship simplified to a design from a picture of the New Hampshire. States have furnished favorite names for battleships for years. Remember the Maine? And what a sight it is to see the great

Navy fleet in formation, bustling with guns, broad capable craft, dead serious in every aspect! Science, invention, exploration are much indebted to a well trained Navy. Our battleships do much research as well as standing for safety and security.



FLYING SHIPS BLOCK NO.36

With nine ships yet to follow we come to the very last word in sea craft, those that fly over, and next time, those that fly under the water!

Transatlantic schedules are looking to the air even today, the

"clipper ships" fly regular mail from Frisco to the Orient and from our east coast to Bermuda, Cuba and South America. A powerful seaplane like the one here sketched, is indeed a product of imaginative genius and skill. The expanse of ocean has always challenged man, and now the air over ocean intrigues his adventuring

soul. Special landing gear of pontoon type makes an airplane a seaplane, motors, cabin, wings and all being about the same. But they are becoming so common that all regular ports have special docks, fueling equipment and personnel to accomodate the flying ships.

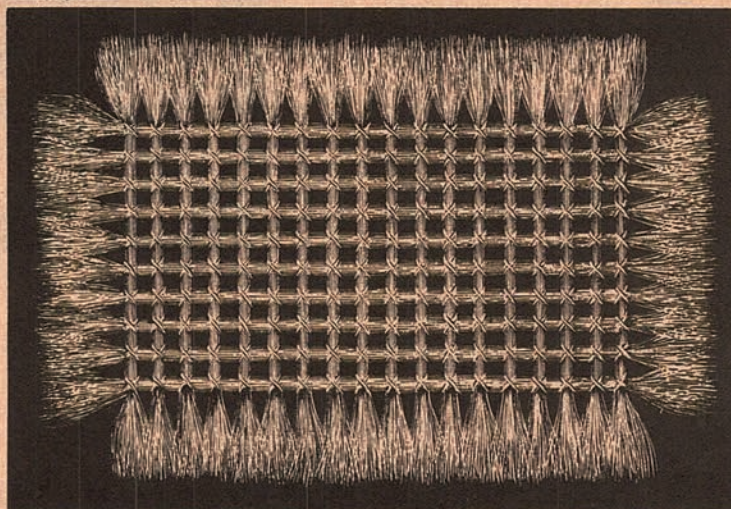
THISTLE BORDER & INSERTION

continued from page 44

1. Miss 7, (4 trebles, 1 space) 11 times, 4 trebles, turn.
2. (One space, 4 trebles) 12 times, turn.
3. Edge (of 1 space, 4 trebles); 20 spaces; edge (of 1 space, 4 trebles, turn).
4. Edge; 2 spaces, 7 trebles, 6 spaces, 4 trebles, 2 spaces, 7 trebles, 5 spaces; edge.
5. Edge; 1 space, 13 trebles, 1 space, 7 trebles, 2 spaces, (4 trebles, 4 spaces) twice; edge.
6. Edge; 1 space, 4 trebles, 3 spaces, 4 trebles, 2 spaces, 28 trebles, 3 spaces; edge.
7. Edge; 5 spaces, 7 trebles, 1 space, 31 trebles, 2 spaces; edge.
8. Edge; 5 spaces, 4 trebles, 4 spaces, 7 trebles, 3 spaces, 4 trebles, 4 spaces; edge.
9. Edge; 7 spaces, 4 trebles, 5 spaces, 7 trebles, 5 spaces; edge.
10. Edge; 4 spaces, 7 trebles, 1 space, 4 trebles, 12 spaces; edge.
11. Edge; 8 spaces, 13 trebles, 2 spaces, 7 trebles, 4 spaces; edge.
12. Edge; 3 spaces, 10 trebles, 2 spaces, 16 trebles, 7 spaces; edge.
13. Edge; 4 spaces, 25 trebles, 2 spaces, 10 trebles, 3 spaces; edge.
14. Edge; 2 spaces, 10 trebles, 3 spaces, 13 trebles, 1 space, 4 trebles, 5 spaces; edge.
15. Edge; 4 spaces, 7 trebles, 1 space, 4 trebles, 1 space, 7 trebles, 3 spaces, 13 trebles, 2 spaces; edge.
16. Edge; 2 spaces, 13 trebles, 4 spaces, 7 trebles, 1 space, 4 trebles, 5 spaces, 4 trebles; edge.
17. Edge; 1 space, 4 trebles, 3 spaces, 4 trebles, (1 space, 4 trebles) twice, 3 spaces, 4 trebles, 1 space, 7 trebles, 1 space, 4 trebles, 1 space; edge.
18. Edge; 3 spaces, 7 trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, 4 spaces, 4 trebles, 1 space, 4 trebles; edge.
19. Edge; (1 space, 4 trebles) twice, 10 spaces, 7 trebles, 1 space, 4 trebles, 2 spaces; edge.
20. Edge; 5 spaces, 4 trebles, 9 spaces, 4 trebles, (1 space, 4 trebles) twice; edge.
21. Edge; (1 space, 4 trebles) 3 times, 8 spaces, 4 trebles, 5 spaces; edge.
22. Edge; 13 spaces, 4 trebles, (1 space, 4 trebles) 3 times; edge.
- 23,24. Like 1st and 2d rows.

RAIN SONG

Pitter, patter, rain and splatter,
dripping off the roof.
Puddles gather but what matter,
I remain aloof.
Ding, dong, clammer, doorbell
hammer,
Children drip in tune.
Puddles gather, I mop faster,
Rainy afternoon!
K. Jarka, 71 Dowman Ests, Kan-
kakee, Ill. 60901



CROSSBAR TABLE MATS

For these, the 3-cord flax thread, No. 25, spools or balls, will be needed, with a frame of suitable size.

Begin by winding the thread across the frame, 25 to 30 times around, according to size of mat, and commencing as far from the outside edge of the frame as you wish the depth of fringe to be. Having wound one cluster or bar of thread as evenly as possible, wind the next from one-third to one-half an inch from it, and continue until the frame is filled.

Then begin and wind lengthwise of the frame in the same manner, forming a sort of checkered openwork. After this is done, thread a needle with the flax thread, and, beginning at one corner, go around the mat, tying every crossing or intersection of the bars securely. After a little practice, one can do this very rapidly. The tying thread is evenly crossed on the top or upper side of the mat, being fastened and carried from intersection to intersection on the under side. When you reach the starting point, take the second row, and so continue

until every point is tied.

The bars are then cut at the edge of the frame, forming a nice fringe, and the mat is completed.

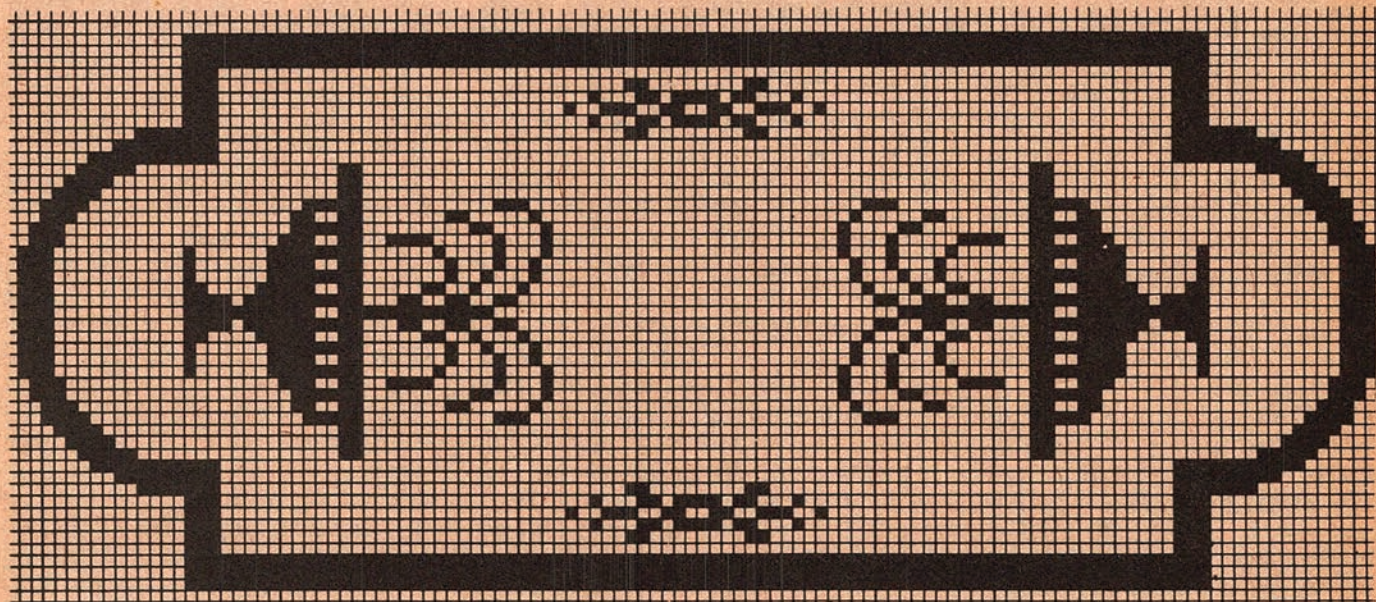
These mats are very easily and quickly made, and none are more serviceable or stylish for the table. Their thickness holds hot dishes well up from the table, and they cannot become wrinkled or out of place. The frames are readily made at home from narrow strips of thin wood, or a slate frame may be employed, using different sizes. There are usually six mats in a set, two each of three sizes, the largest 8x12 inches, exclusive of fringe, which is about one and one-half inches deep; the next size, 6x10; and the smallest, 3½x7. These sizes may readily be varied as desired. Very pretty piano stool covers, tidies, etc., are made in much the same way, of colored flax threads, or the ecru, gray, or white, lined with color. Prepare a frame of requisite size by driving small brads in it, around the edge, about one inch apart; wind the threads on these pegs, first straight across, and then diagonally; tie, and cut from the frame.

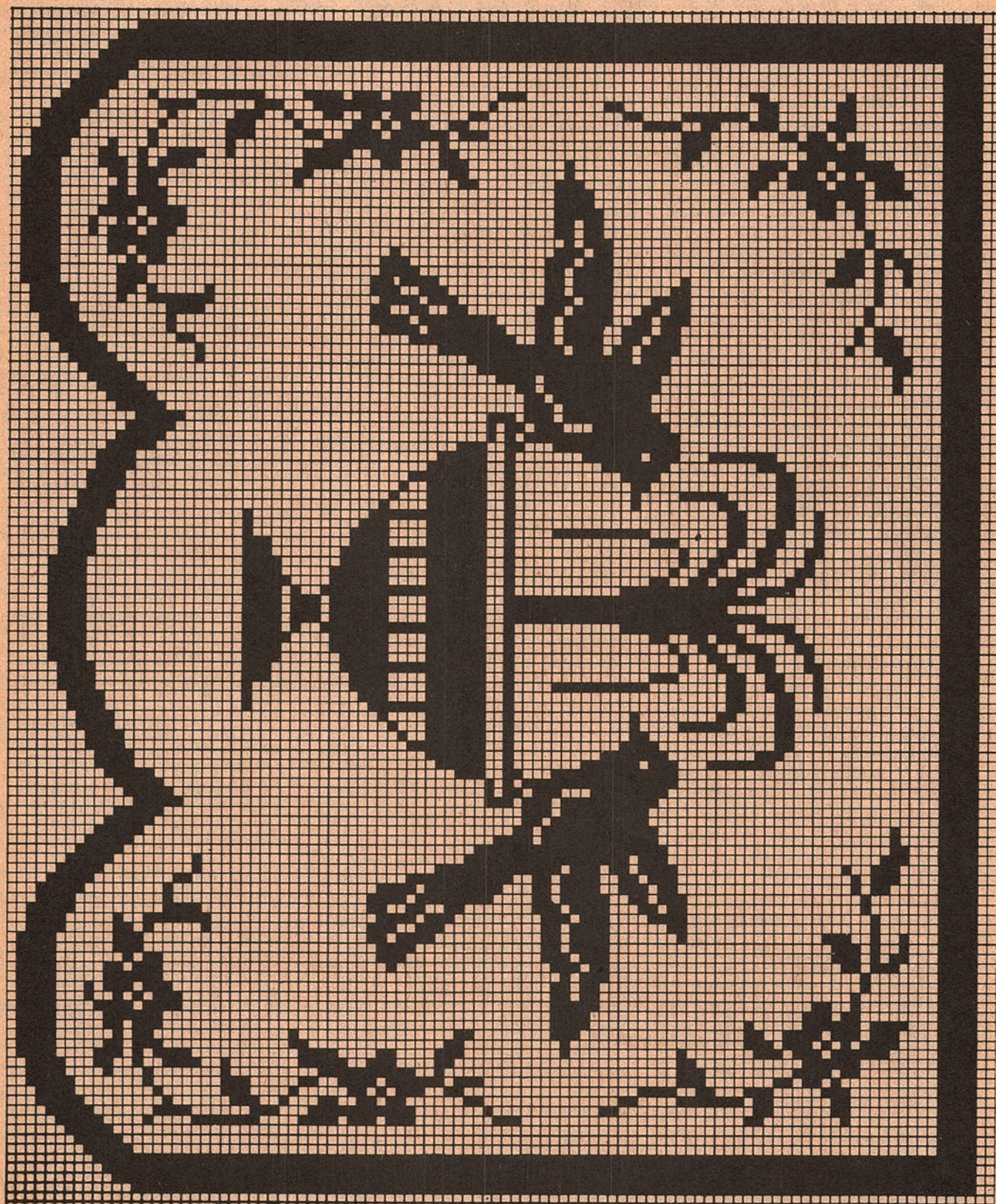
The large piece measures about 12x15 inches, and to crochet, the work should measure about 8 meshes to the inch, and for this use No.70 crochet cotton and a No.8 steel crochet hook. Start along the top and ch 367, turn and make 121 bls. Make 3 more rows of bls, then make a row of 4 bls, 113 sps, 4 bls. Follow the working diagram.

For the small piece (6x14 inches): Start at one end, ch 36, turn, and make 11 bls, turn and add meshes and follow working diagram.



BIRD BATH CHAIR SET





? " ? " ? " ? "Query & Quote"

I have been receiving my copies of OTN. There are some very good designs in the magazine; however, needlepoint and crewel embroidery are my media. I can't quilt, tat, or even sew.

I'd like to see some needlepoint designs in the magazine. It is one of the oldest forms of needlework, dating back hundreds of years.

I'm a needlepoint addict and collect patterns of every description. Seashell graphs are of particular interest to me, and charted graphs of shells are scarce in my section of the country.

Will some kind person out there in needlework land help me. I'd be happy to pay any reasonable price, and, of course, the postage. Or I'll trade if someone is looking for a particular needlepoint design. I've a modest library of needlepoint and crewel designs.

Miss Patricia L. Crosby, 3724 Sudbury Ave., Jacksonville, Fla.

I have been following the articles and discussions on historical dress with great interest for some time now. I myself make up these costumes for the celebrations in nearby Old Sacramento, and any further source of information is always greatly appreciated! My roommate and I always seem to attract a great deal of interest, especially when forced to ride the bus to town.

The dresses themselves are always as authentic as we can make them, and average about six hours of handwork on each, besides the work on the sewing machine. We have excellent patterns for clothes (men, women and children) from 1755 to 1911. These patterns contain not only the dress itself, but underclothing (chemise, corset cover, drawers) and foundation garments (bustle, panniers, crinolines and even corsets). I would truly love to hear from anyone else who is interested in making up these clothes to exchange patterns, ideas, etc.

Becky Sparks, 8785 Buddecke Place, Roseville, Calif. 95678

Hope someone can help me locate a popcorn pinwheel pattern for a crocheted bedspread that I started 37 years ago, and would like to finish. It was in a dark O.N.T. and J. P. Coats 10c book. I also would like to locate a Victorian afghan pattern that was on a cover of a Bucilla or Fleisher's book 35 years ago. Lost both of these books, one just about a year ago, and need the pattern for the embroidery part of the afghan.

I would also like to locate a 4 oz. skein of geranium and 1577 med. rose (Murphy's) triple check yarn to finish an afghan. G. C. Murphy has discontinued this wool yarn. Will pay going price for wool yarn.

Anna Lukachek, R.D.2, Box 1 Phillipsburg, N.J. 08865

For nearly two years I have been searching for instructions for making a snood, those knitted or crocheted sort of hairnet like caps worn by the ladies in the factories during World War II to keep the hair out of their work. I will buy your original pattern or will pay for copies. I will appreciate any patterns.

Mrs. Deborah Doss, 1708 Goodman Avenue, Cincinnati, Ohio

An issue of OTN mentions, in this column, a book entitled, "Crocheting Tablecloths and Place Mats", edited by Florence Weinstein, an unabridged publication. No mention is made of the name of the publisher. Without this, how can I procure a copy? Also, what year was it published?

Please, please help me! This is one book that interests me deeply, and I will be so very grateful if anyone can help me to obtain a copy, if you would please be so kind. If someone has a copy they would care to sell me, I would be delighted. I'm particularly interested in the pattern, "St. George and the Dragon".

Marjorie Leighton, 2610 Westfield St., West Springfield, Mass. 01089

I am interested in getting graph patterns for needlepoint and thread-count cross-stitch patterns, the older the better. I am especially interested in getting a Colonial floral thread-count cross-stitch design dated about 1650 - 1700. I need it for a Colonial herb pillow I am making.

I also need information concerning Venetian point lace. I need to know how to add and finish off a thread. I would appreciate any information on working techniques and materials needed. I would like to see some articles on point laces (Venetian, imitation Venetian, and Rose or Spanish Point) and patterns with directions for working. I can't seem to run across anyone in this part of the country who knows what I'm talking about, let alone anyone able to give me any information.

Pamela V. Bahnsen, 421 S.W. 6th St., College Place, Wa. 99324

Does anyone have the sewing course of the Woman's Institute, that was advertised so much in the 1920's? I would like the books, also. I wanted so much to take the course, but my folks were opposed. The author's name was Mary Pickins. It was sent out by International Correspondence School. Does anyone know if I.C.S. still has a dressmaking course? I would be willing to pay for the course, plus postage.

Mrs. Robert M. Fairchild, Rt.6, Mt. Vernon, Ohio 43050

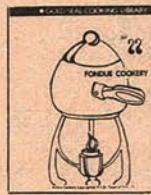
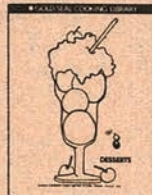
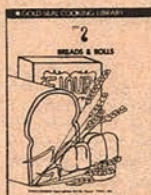
Do any readers have any material on old dress patterns and/or sketches? I am particularly interested in the fashions from 1820 through 1930. If you would have any patterns of clothing worn by both men and women in automobiles from 1900 to 1925 and particularly 1905, 1912, 1915, and 1908, or even sketches or pictures, both of outer garments (dusters, hats, etc.) and clothing normally worn during daytime, including any accessories.

Any information would be very much appreciated, as I am involved in reproducing garments from this period of time, both life size and doll size.

Loretta J. Lupo, 788 Grove Way, Hayward, Ca. 94541

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THIMBLES: NICKEL with magnet top \$4.00 (Germany). One World War I aluminum adv. thimble excellent condition \$2.50. M. Winandy, 1295 Des Plaines Ave., Des Plaines, Ill. 60018 (Mar-3)

USE THAT OLD LOOM - Learn to weave at home. Handle all materials after our individualized lessons and phone consultations. Free details. Gladcraft, Dept. OTN, Rt.1, Box 149B, Sault Ste. Marie, Mi. 49783 (Mar-3)

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PATTERNS FOR CROCHETED chess set: \$2.50, SASE 26c. Grandmother Gnit, 3230 E. Hubbell, Phoenix, Arizona 85008 (July-3)

CROCHET PATTERNS from yesteryear. Directions for swan, basket, handbag, yoke, lampshade and toy. All for \$1.00 plus stamp. GRANNY Bushfield, 5232 SR 38E., Lafayette, In. 47905 (July-3)

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CHILD'S PURSE-BASSINET, cross book-mark, egg cozy. Crochet 10 quickies. Instructions, \$1.25. Darlene, Box 124, Fairforest, S.C. 29336

DOLL HOUSE FURNITURE patterns, 1" to 1", Dutch designs, 11 pieces. \$1.25. Darlene, Box 124, Fairforest, S.C. 29336

BAZAAR CHICKEN pothandler, sew, stuff, tuft. Patterns include applique potholder. \$1.25. Darlene, Box 124, Fairforest, S.C. 29336

FAMOUS RED HEEL SOCK monkey: Elephant. Kits include all but stuffing. \$3.50 each. Darlene, Box 124, Fairforest, S.C. 29336

MINI CROSS-STITCH in black-work; kit includes learners instructions, charts, even-weave fabric, floss, and two "gold" frames. Each set of two, \$3.98 postpaid. Choose from No. 100 mushrooms; No. 200 religious; No. 300 humorous verse; No. 400 Easter. Originals, Box 124, Fairforest, S.C. 29336

PATCHWORK. QUILT PATTERNS: 10 for \$1.00. These favorites from my collection of 160 Colonial designs include instructions. Lorene Lowe, Summit, Ark. 72677

INFANTS Hanky hat. Instructions 25c and SASE. M.E. Geary, 222-21 Edmore Ave., Queens Village, N.Y. 11428

FLORAL IRON-ON Transfer Patterns for embroidery. New collection. Rush \$1.75 for 55 beautiful, reusable patterns. Conchocrafts, Box 4055 - OTN, Sanangelo, Texas 76902 (May-3)

HAWAIIAN QUILT & PILLOW patterns. Full size, no enlargement necessary. Complete instructions. Patterns are Hibiscus, Carnation, Calla Lily, Breadfruit, Plumeria, Silversword, Torch Ginger. Quilt \$6.00 each. Pillow \$2.00 each. Quilts & Crafts, P.O. Box 120, Waimanalo, Hawaii 96795

CROCHETED BREADWRAPPER house slippers, sandals, rug, scouring pad from plastic mesh fiber bag. Patterns 35c, all \$1.00, stamped envelope. Ethell, Rt. 5, Zanesville, Ohio 43701

HANDICRAFTS

To Buy - Sell - Exchange

QUILTERS SPECIAL: Cotton blends, (no knits), prints and solids, large pieces, colorful. Six pounds, \$5.00. (About 4 yards per pound.) Fabric, Box 424, OTN6, Arcadia, S.C. 29320. Add 50c postage, if west of the Rocky Mountains.

VELVET: 1st quality, large pieces, assorted colors. One pound, \$3.50. Two pounds \$6.50. Three pounds, \$9.00. (about 2 yards per pound.) Fabric, Box 424, OTN6, Arcadia, S.C. 29320. Add 50c postage, if west of the Rocky Mountains.

FABRIC GRAB BAG: A crafter's must: Contains all kinds of fabric pieces; velvet scraps, fake fur, fake suede, knits, cotton blends, denim, organdy, lace - for doll clothes, fabric flowers, applique, quilting, etc. Eight pounds, \$5.00 (About 25 yards per bag.) Fabric, Box 424, OTN6, Arcadia, S.C. 29320. Add \$1.00 postage, if west of Rocky Mountains.

YARD GOODS: Three pounds, \$6.00. 35" to 45" wide, 3/4 yard and up. Colorful cotton blends, (no knits). (About 12 yards per assortment.) Fabric, Box 424 OTN6, Arcadia, S.C. 29320. Add 50c postage if west of Rocky Mountains.

CHINA DOLLS, each an original. Finished or kits. SASE for brochure. Guinn Craft, R.D. No. 1, Box 318F, Norwich, N.Y. 13815 (July-3)

SUNBONNET BABIES embroidery patterns from old quilts. Set 1 - 30 patterns; baking, ironing, etc. \$3.00 postpaid. Set 2 - 18 patterns; days of week, seasons, others. \$1.75 postpaid. Caroline Uim, 3139 Call, Stow, Oh. 44224 (May-3)

DARLING EXPERTLY Handcrafted baby's first shoes, cowboy boots, laced boots, sandals or moccasins, each decorated. Blue, Pink or White. State style and color. \$2.50 pr. postpaid. Smith, Box 153, Summersville, Missouri 65571 (May-3)

PRETTY HAND - knit booties. Design 30 years old. Specify color. \$2.00 ppd. Mrs. E. Keene, 1704 W. Division, Grand Island, Nebr. 68801 (Mar-4)

WILL DRAFT DESIGNS, Outline Drawings, state size \$2.00 lg. SASE. Fun On The Farm quilt pattern \$3.00 2 stamps Snowflake, Poinsettia, Easy Cathedral Window \$1.00 each and SASE. Nancy's Patterns, 13022 S. Western, Blue Island, Ill. 60406 (May-2)

FRIDGIE PATTERN; darling cheerful set of six felt stuffed vegetables, smiling faces. Instructions included. \$1.25 plus stamped envelope. Toni Selander, Drawer 5426-OTJ11, Eugene, Ore. 97405

CUTE FELT cat pad and pencil holder to hang by your phone. Stuffed head, wiggly eyes. Pattern with instructions \$1.25 plus stamped envelope. Toni Selander, Drawer 5426-OTJ12, Eugene, Ore. 97405

DARLING RAGGEDY ANN holiday and weather character, stuffed head. Child puts felt characters on Raggedy Ann's apron. All detailed. Raggedy Ann, with ten characters pattern with instructions, \$1.50 plus stamp. Toni Selander, Drawer 5426-OTJ14, Eugene, Ore. 97405

NEW MAMA AND PAPA Lion fridgie pattern felt, stuffed body. \$1.00 plus stamped envelope. Toni Selander, Drawer 5426-OTJ16, Eugene, Ore. 97405

MR. HOOT THE WISE OWL; made of felt, stuffed body, wiggly eyes. Darling fridgie. \$1.00 for pattern and instructions, plus stamped envelope. Toni Selander, Drawer 5426-OTJ15, Eugene, Ore. 97405

DOLL INSTRUCTIONS: Apple, Pressed Face, Bread Clay, Square Dancers - 4 for \$1.50. OTN (Bryant), 1208 N. Meade Ave., Colorado Springs, Colorado 80909 (Sept-6)

BEAUTIFUL PINCUSHIONS from old jar tops! You can make them! Instructions 50c. Lacey, 87-86 116th Street, Queens, N.Y. 11418 (July-3)

CROCHET PATTERN for Ballerina, Cowboy and Josephine doll. Complete doll in crochet. Only \$2.00 for all 3. Crochet Hook, P.O. Box 5024, Mission Hills, Ca. 91345 (Mar-3)

DECORATIVE PILLOWCASES 15"x15" - different designs colorful materials \$2.75 each. Mrs. E. Hill, Gen. Del., Organ, New Mexico 88052 (May-2)

2 ORIENTAL TYPE PETIT point rug patterns: For miniature houses, \$1.00 SASE. Barbara Beyko, 11717 River Road, Surrey, B.C., Canada

DEER ANTLER BUTTONS - Dime size, nickel size, quarter size, 3 for \$1.00 + 15c shipping to Tanyet Antler Craft, 630 E. Saint Vrain, Colorado Springs, Colo. 80903

"HAPPINESS IS A PLACE That Lies." Embroider this 5x7 cross-stitch sampler for \$1.25 ppd. Thread and instructions included. Miki Teige, 9716N Marcola Rd., Springfield, Oregon 97477

OLD LACE KNITTED PATTERN and 'Ocean Wave' Easy to Knit Afghan pattern, 50c each. Madeleine Landry, Box 71, R.R.1, Shediac, New Brunswick, Canada.

READERS' RECIPES FOR SALE

Here is the place to offer your recipes and cookbooks to our other readers. Rates for this section are the same low price as the Handicrafts section. Only 10c per word!

CANADIAN RUM CAKE: This is an original Canadian recipe. Truly moist and a good keeper. Please send 25c and a self-addressed stamped envelope to: Gertrude Zdanowicz, 12 Douglas St., Peabody, Ma. 01960

ZUCCHINI LOVERS COOKBOOK: Fantastic unusual recipes. Honey cake, molasses cookies, pineapple cookies, strawberry bread, orange cake breads, pickles, cakes, cookies, extra casseroles. \$2.00 plus stamp. Addie's, Drawer 5426-OT23J Eugene, Ore. 97405

DIABETIC? OVERWEIGHT? You'll love these. Sugarfree apple crisp, jams, ice cream, fudge, pumpkin pie, pineapple bars, apple cake, rhubarb pudding, salads, cakes, pies, cookies. Booklet plus extra cakes, cookies. \$2.00 plus stamp. Addie's, Drawer 5426-OT51J Eugene, Ore. 97405

LITTLE BREADS: You'll be delighted with these tiny breads baked in soup cans. Unusual tea breads. Pineapple, applesauce, carrot, strawberry, orange, apple, peach, others. \$1.00 stamped envelope. Addie's, Drawer 5426OT26J Eugene, Ore. 97405

RHUBARB JELL-O CAKE: Layers of rhubarb and Jell-O over batter. Then baked together. Super delicious. Plus rhubarb squares, cookies, dumplings, jam, salad, desserts. \$1.00 stamped envelope. Addie's, Drawer 5426-OT13J Eugene, Ore. 97405

SOFT DELICIOUS chocolate cookies, Kool-Aid cookies. Both recipes 25c, stamped envelope. Ethell, Rt. 5, Zanesville, Ohio 43701

BEST CZECH COOKING: Includes "Kolache" (filled buns), potato bread, poppy seed cake, apple bars, prune apple pie, doughboys, potato doughnuts, filled dumplings, casseroles, cookies. Booklet of 38 recipes \$1.35 plus stamp. Addie's, Drawer 5426-OT22J Eugene, Ore. 97405

PERFECT POUND CAKE: The melt-in-your-mouth, old-fashioned kind from a new-fashioned recipe. Please send 50c plus self-addressed, stamped envelope: Mrs. Hauser, 1934 Adele Place, San Jose, Calif. 95125

FRESH ORANGE CAKE: So moist, because you grind a whole orange, yes, with rind and all, when put into this cake, gives it a delicious and different flavor. Stays fresh for days. For recipe, please send 25c and self-addressed stamped envelope to: Mrs. E. Jones, 12 Raymond Circle, Peabody, Ma. 01960

TRY MY VERSIONS OF marinated cole slaw, Pepsi-Cola cake, and Venetian liver. My family loves all of these. 35c and SASE for each or all for \$1.00 and SASE. Glennie McDonald, Rt.3 Box 3, Varina, N.C. 27526 (May-3)

GOLDEN ANGEL CAKE: This cake is made with both yolks and whites, and is truly delicious. It won first prize at a local fair, and the judges remarks were: "Looks and tastes like it is fit for a king." For recipe please send 25c and self stamped, addressed envelope to: Mrs. E. Jones, 12 Raymond Circle, Peabody, Mass. 01960

NO COOK CHOCOLATE FUDGE: Absolutely the most creamy and delicious chocolate fudge you have ever tasted without the fuss of cooking and beating. This recipe comes from a cookbook my mother received as a wedding gift over 50 years ago. The fudge is an excellent selling candy at our church bazaar and Christmas Fair. For copy, please send 25c and a stamped, self-addressed envelope to: Mrs. G. Zdanowicz, 12 Douglas St., Peabody, Mass. 01960

CHOCOLATE BROWNIE COOKIES: If you like brownies, you will love these brownie drop cookies. So easy to make using one egg, and so good for lunches or just with a glass of milk. For recipe please send 25c and self stamped, addressed envelope to: Mrs. E. Jones, 12 Raymond Circle, Peabody, Mass. 01960

CUCUMBERS: Fresh-like all winter, freezer slaw, delicious tomato butter, imitation clover honey, cucumber relish. Recipe 25c, all \$1.00 stamped envelope. R. Ethell, Route 5, Zanesville, Ohio 43701

PUMPKIN DOUGHNUTS - Good fund-raiser. Apple streudel or honey cake. Each recipe 40 cents. Something's Cooking, Box 356, Downsview, Ontario M3M 3A6

AUTHENTIC BIBLE SCRIPTURE CAKE recipe family tradition. SASE & \$2.00. P.O. Box 185, Portland, Conn. 06480 (Mar-3)

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION			
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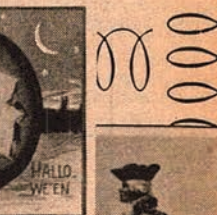


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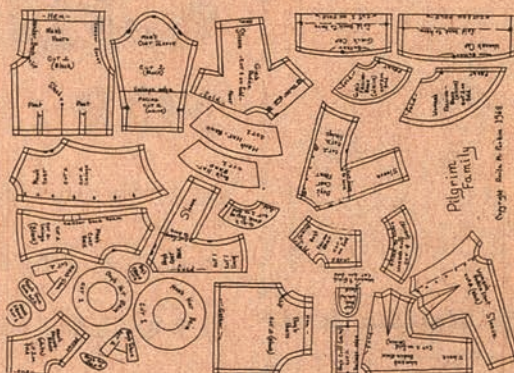
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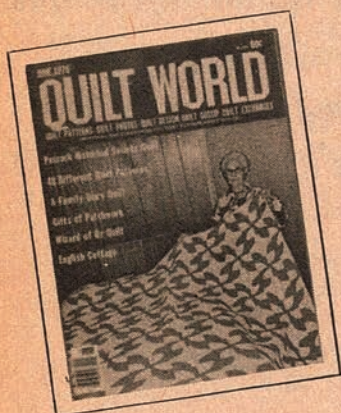
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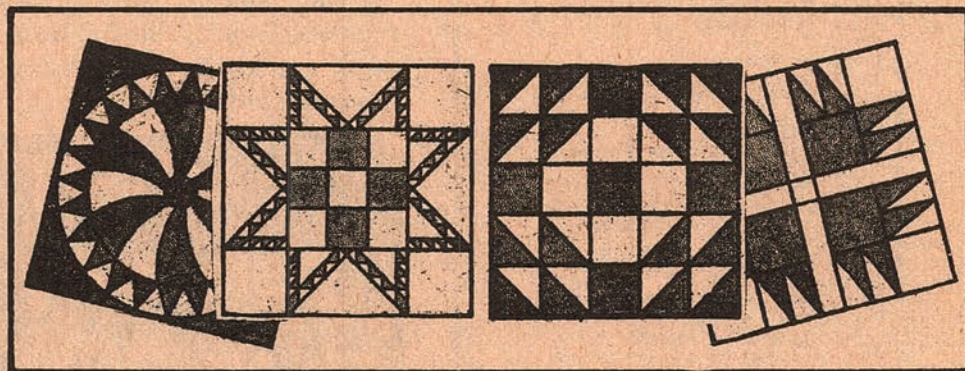
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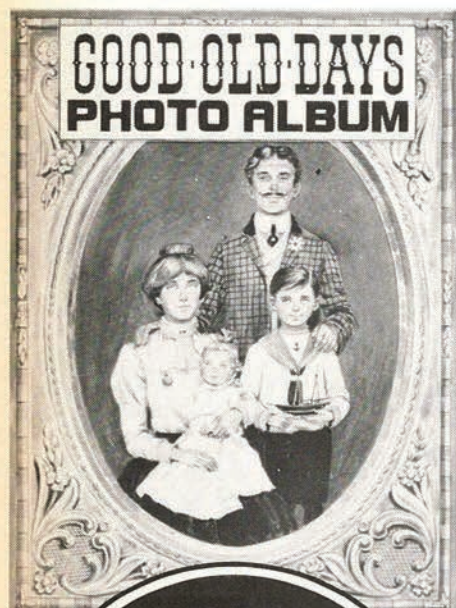
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